CHRISTMAS ISSUE

BBC

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DOCTOR WHO
TARDIS
DOCTOR WHO
THE PHANTOM PIPER
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DALEK

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
of the BBC television series

EXCLUSIVE!

RESOLUTION

Guest stars Nikesh Patel and Charlotte Ritchie, writer Chris Chibnall and director Wayne Yip preview the New Year's Day Special

EXCLUSIVE INTERVIEW

SHARON D CLARKE

The woman who fell to earth

PLUS

- Frazer Hines
- Derrick Sherwin
- K9 and Company
- The DWM Christmas Quiz

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January 2019
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Panini magazines

“You want the Special to feel like an event. It always performs a slightly different function to the rest of the series – you want it to be like an opener and a finale all rolled into one.”

Chris Chibnall previews *Resolution*, page 14.

Pull to Open

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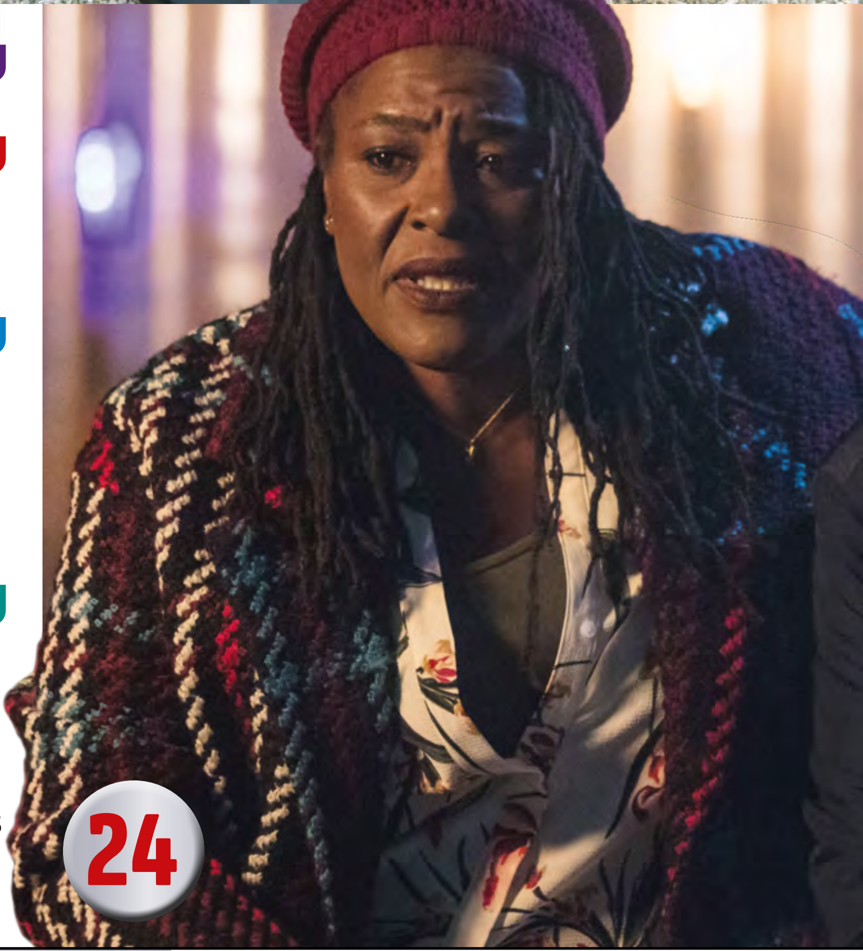

DOCTOR WHO MAGAZINE

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Here's hoping that in her next adventure, Doctor Who turns to camera and wishes everyone at home a Happy New Year!

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Welcome

It's surprising how quickly the *Doctor Who* Christmas Special became something of an institution. Back in 2007 I remember my dad anticipating *Voyage of the Damned* – only the third of the revived series' Specials – by reminding the rest of the family that watching *Doctor Who* on Christmas Day was "a tradition".

In issue 530's editorial I wrote about being pleased that the series was moving to Sundays, arguing that the Saturday night line-up and viewing habits have now changed beyond all recognition. Anybody who's been reading Tom Spilsbury's excellent *Public Image* columns won't need me to tell them that *Doctor Who* is once again a massive ratings hit and that Sunday evenings are exactly where it needs to be.

The show's festive Specials have also done well, but unlike the old Saturday evening slot I don't have any nostalgia for *Doctor Who* on Christmas Day. Why not? Mainly because it's the only time of year when you're obliged to share *Doctor Who* with people who aren't really fans or, at worst, actively dislike it.

Don't get me wrong, I love seeing all the members of my family at Christmas – whether we spend it at my parents' house or whether everyone comes to see us. But watching *Doctor Who* with a room full of people can be tricky. At least one person – and it won't necessarily be me – will insist on watching the episode live, as it goes out. And several others will be utterly baffled by what they're seeing. This is when the 'audio commentary' starts. A really important piece of dialogue will be drowned out by someone asking, "Who's playing the Doctor these days?" (If that question is asked this year I suspect the response might take a bit longer than usual.) At one point during the last Christmas Special I was asked, "Why don't they bring Tom Baker back?"

Some of the senior members of the Hearn clan have been watching the series since it started and on Christmas Day can be heard insisting that "*Doctor Who* should be played by an *old* man." This is a matter of opinion, and not something you really want to debate while you're trying to concentrate on a crucial part of the action.

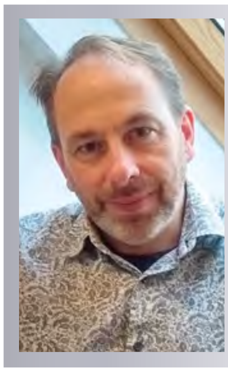
A new episode of *Doctor Who* is something to savour, something that deserves all your attention, so I for one am looking forward to a Christmas Day get-together unencumbered by an hour of must-see television.

The new *Doctor Who* Special will instead be shown on New Year's Day, which is a different prospect in more ways than one. We usually host a party on New Year's Eve, but I don't expect any of our visitors to be lingering by the time *Doctor Who* is screened the following day. It's possible, of course, that I might be feeling a little worse for wear by that time, but I'm optimistic that I'll at least be able to follow the plot without switching the subtitles on.

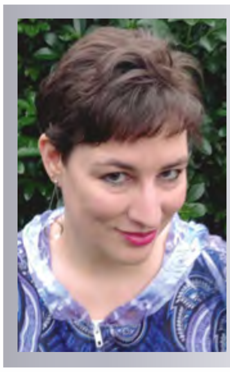
I know not everyone will be sympathetic to my situation, but sometimes it's good to embrace change. After all, isn't that what 2018 was all about?

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE



Alan Barnes
Former **DWM** editor Alan has been writing *Fact of Fiction* features since 2003. On page 54 he makes a seasonal diversion to spend Christmas in Moreton Harwood with *K9 and Company*. He hopes to be invited to try the fruit cup at Juno and Howard Baker's. It's not as innocuous as it looks.



Jacqueline Rayner
Jacqueline recently scripted Yasmin Khan's *Case Files* for the official BBC *Doctor Who* website. She was a member of **DWM**'s original Time Team and wrote the magazine's long-running column *Relative Dimensions*. She makes a welcome return to the fold by reviewing the Season 19 box set on page 70.

Roger Langridge
Roger is the letterer of *The Warmonger* strip that begins on page 39 but he's best known as a comics writer and illustrator, in which capacity he's received several industry awards. He illustrated **DWM**'s review section between 2001 and 2005, and has occasionally contributed art for the strip as well.

Gallifrey Guardian

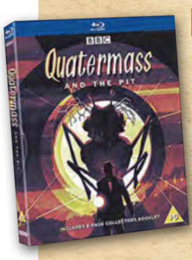
The latest official news from every corner of the *Doctor Who* universe...

The Sound of Class

The original television soundtrack for *Doctor Who*'s 2016 Coal Hill Academy spin-off *Class* is out now. The soundtrack features 43 music tracks by composer Blair Mowat and is available on CD (RRP £8.99) or to download. A 12" double LP on marbled orange-and-blue vinyl will also be released on 4 January 2019, priced £40. Visit *silvascreen.com* for more information.

BBC
CLASS
ORIGINAL TELEVISION SOUNDTRACK
COMPOSED & ARRANGED BY BLAIR MOWAT

Quatermass and the Pit



The seminal 1958-59 science-fiction serial *Quatermass and the Pit* has been released on Blu-ray for the first time, with its film content remastered from the original elements. Priced at £19.99, it comes with an eight-page collectors' booklet and special features including new commentaries featuring members of the original cast and crew and a newly compiled photo gallery.

Necking It

Online scarf retailer Lovarzi has expanded its official *Doctor Who* range with new winter products, including a festive jumper featuring the TARDIS, Daleks and killer Christmas trees (RRP £39.99), *The Pandorica Opens* gloves depicting the canvas by Vincent van Gogh (RRP £24.99) and a *Tomb of the Cybermen* scarf (RRP £34.99). All three products are available now from *lovarzi.co.uk*

WE WILL SURVIVE

There *are* such things as Macra!

BBC Studios has announced two *Doctor Who* DVD/Blu-ray releases for 2019: a brand-new animation of the missing Second Doctor serial *The Macra Terror* and a Blu-ray box set of Season 18, Tom Baker's final series as the Fourth Doctor.

No full episodes of 1967's *The Macra Terror* are known to exist. But now, 52 years after their original broadcast (starring Patrick Troughton as the Second Doctor along with companions Polly, Ben and Jamie), all four instalments are being animated for the first time. This follows the well-received animations of stories such as *The Power of the Daleks* in 2016 and *Shada* in 2017.

"Back in 1967 'There's no such thing as Macra!' was the cry, and for many years after there was no such thing as *The Macra Terror*," says Anneke Wills, who played Polly. "Thanks to the magic of animation, we can see the story come to life again. How gratifying to have a little more of Ben and Polly's time with the Doctor available to be seen by new generations."

Will the new Macra be more animated than this 1967 original?

Special features for the DVD and Blu-ray release include an animation gallery, behind-the-scenes film and an audio commentary.

Meanwhile, the next instalment in BBC Studios' *Doctor Who: The Collection* Blu-ray range is 1980-81's Season 18, featuring all seven stories – *The Leisure Hive, Meglos, Full Circle, State of Decay, Warriors' Gate, The Keeper of Traken* and *Logopolis* – plus 1981's *K9 and Company*, the first *Doctor Who* spin-off, starring Elisabeth Sladen as Sarah Jane Smith. All material has been remastered by Peter Crocker and Mark Ayres, with packaging designed by Lee Binding and an accompanying booklet written by Pete McTighe.

Special features exclusive to this set include: updated special effects for *Logopolis*, new commentaries, a surround-sound mix for *Warriors' Gate*, rare behind-the-scenes footage, *Behind the Sofa*, brand-new documentaries, a new interview with *K9 and Company*'s Ian Sears, PanoptiCon convention archive footage with Tom Baker, HD photo galleries, plus scripts, production files and rare documentation provided as PDFs.

Doctor Who: The Collection – Season 18 will be available from 25 February 2019, RRP £56.16. *The Macra Terror* will follow on 18 March in both colour and black and white on digital download, DVD, Blu-ray and as a Special Edition. Both titles are available to pre-order now from online stores.

Lessons with the Doctor

On Friday 23 November – *Doctor Who*'s 55th anniversary – Jodie Whittaker's Doctor featured in new pre-recorded footage in an online science class for primary school pupils, as part of the BBC's Live Lessons initiative.

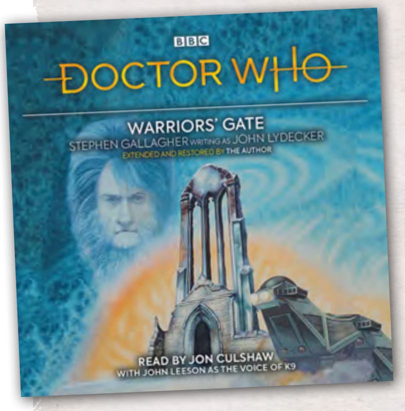
Schoolchildren across the UK were encouraged to "get active and help the Doctor save Earth" as they watched the live-streamed session from 2.00pm. The 40-minute active science lesson explored how light travels, explained why light is so important to life on Earth, and investigated Earth's place within the Solar System.

Designed for Key Stage 2 primary school pupils, the Live Lesson, presented by CBBC's Naomi Wilkinson and Karim Zeroual, featured scientific demonstrations and 'Super Movers' brain boosters. Space expert and medical doctor Dr Kevin Fong was also on hand to guide an interstellar ship.

An online science class with the Doctor!

Viewers in the UK can watch the *Doctor Who* Live Lesson on the BBC iPlayer until 28 December. Visit *bbc.com/livelessons* for more information.

Warriors' Resurrection


BBC
DOCTOR WHO
WARRIORS' GATE
STEPHEN GALLAGHER WRITING AS JOHN LYDECKER
EXTENDED AND RESTORED BY THE AUTHOR
READ BY JON CULSHAW
WITH JOHN LEESON AS THE VOICE OF K9

A brand-new adaptation of the 1981 Fourth Doctor serial *Warriors' Gate* – written by the TV story's author, Stephen Gallagher – is to be released as a talking book by BBC Audio.

When Stephen Gallagher novelised his scripts for the Target Books range in 1982 (under the pen name John Lydecker), the book was substantially reworked and reduced in length prior to publication. Now Gallagher has reassembled the manuscript from his original paperwork to create an audio version of the novelisation as he originally intended it.

"I couldn't be more delighted with the way it's all worked out," says Stephen. "Performed by Jon Culshaw, with John Leeson reprising the voice of K9, it's feeling more like a resurrection than a reconstruction."

Warriors' Gate will be available from 4 April 2019, priced £20 on CD and £7 as a digital download.

Rose Returns

BILLIE PIPER
CAMILLE CODURI
SHAUN DINGWALL
MARK BENTON
FROM THE WORLDS OF
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON

Billie Piper is reprising her role as Rose Tyler for a new *Doctor Who* audio spin-off from Big Finish, and she's bringing along her family and friends...

Rose Tyler: The Dimension Cannon will follow Rose's journey through dying parallel worlds and also stars Camille Coduri as Rose's mum Jackie, Shaun Dingwall as her dad Pete, Mark Benton as alien investigator Clive Finch and Elli Garnett as Caroline Finch.

The four episodes – *The Endless Night* by Jonathan Morris, *The Flood* by Lisa McMullin, *Ghost Machines* by AK Benedict and *The Last Party on Earth* by Matt Fitton – follow Rose's mission to seek out the Doctor, the only person who can save the doomed multiverse.

Camille Coduri and Billie Piper reunited for Big Finish.

"I love how normal Rose is, and yet really extraordinary," says Billie Piper. "She lived a normal, average life but she is incredibly curious and has an enormous capacity for love and empathy and is really spirited."

Explaining how the project came about, Big Finish producer David Richardson says, "I approached Russell T Davies with the idea of Big Finish making a Rose Tyler spin-off. He was very enthusiastic – as always – and suggested we followed Rose's journey that ultimately leads to her finding the Doctor in *The Stolen Earth*. I found the proposal irresistible, and instantly script editor Matt Fitton and I were throwing around ideas. There is a whole multiverse of possibilities.

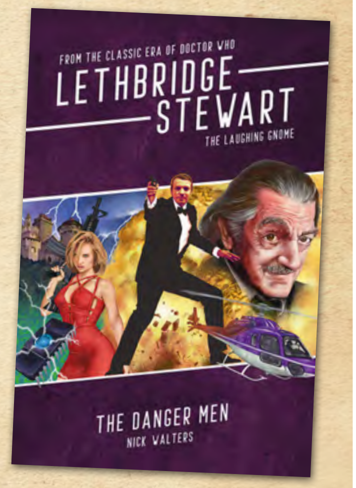
"What we have is different to previous iterations. It's rather dark – though never short on wit and charm – but it's not really about villains. It focuses on the fight to survive against the odds, and on the power of family and love."

"That's the great thing about *Doctor Who*," adds Billie. "It challenges new-thinking. It's progressive and it can be political in amongst these human emotions and relationships. I think that's its greatest appeal."

Rose Tyler: The Dimension Cannon will be released in September 2019 and is available for pre-order now on CD (£25) and download (£20) from *bigfinish.com* **DWM**

Who's Playhouse

An afternoon celebrating the early years of *Doctor Who* with Carole Ann Ford (who played the First Doctor's granddaughter Susan Forman) and William Russell (who played companion Ian Chesterton) will take place on 3 March 2019 at Epsom Playhouse. Tickets cost £20 each and are available to buy now from *epsomplayhouse.co.uk*


FROM THE CLASSIC ERA OF DOCTOR WHO
LETHBRIDGE-STEWART
THE LAUGHING GNOME
THE DANGER MEN
NICK WALTERS

Anniversary Brigadier

Candy Jar Books has announced the third book in its anniversary series of Lethbridge-Stewart novels – *The Laughing Gnome: The Danger Men*, written by Nick Walters. *The Laughing Gnome* series will continue in early 2019 with *The Day of the Matador* by Robert Mammone, *Lucy Wilson and the Bledoe Cadets* by Tim Gambrell and *On His Majesty's National Service* by David A McIntee. *The Danger Men* is out now priced £8.99 via *candyjarbooks.co.uk*

BBC
DOUGLAS ADAMS
HITCHHIKER'S GUIDE TO THE GALAXY
SECONDARY PHASE

Orange Hitchhikers

The Hitchhiker's Guide to the Galaxy: Secondary Phase (episodes seven to 12 of the BBC radio series) is now available on 180g heavyweight orange vinyl from Demon Records. The lavish package features specially commissioned artwork with sleeve notes by Paddy Kingsland of the BBC Radiophonic Workshop and Jem Roberts, the official biographer of author Douglas Adams. A limited edition, available exclusively from *amazon.co.uk*, also includes a print signed by Kingsland.

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series…

Compiled by **DOMINIC MAY**

Friends Will Be Friends

▶ The ITV special *Happy Hour with Olly Murs* is expected over the holiday period, featuring his 'showbiz dad', **Bradley Walsh**. Bradley was the 'Send to All' subject of *Michael McIntyre's Big Show* on 24 November. **Tosin Cole** told the *Evening Standard* that work on his recent Royal Court play *ear for eye* meant he hadn't found time to watch himself in *Doctor Who* (*tinyurl.com/TosinStand*). On Christmas Day **Matt Lucas** hosts a live Radio 2 celebration. **Sharon D Clarke** features in Radio 4's *Lena Marsh, Live and Shticking* on Boxing Day. While promoting *Caroline, or Change*, Sharon was interviewed in both *The Times* and the *Standard*. She sang *Lot's Wife* from the musical at the *Evening Standard* Awards on 18 November, where she received a Best Musical Performance nomination in the category presented by **Jenna Coleman**.

Jack in the Jungle

▶ **John Barrowman** MBE entertained ITV viewers as a contestant on *I'm a Celebrity Get Me Out of Here* Series 18, which concluded on 9 December. John voiced 'charming but sneaky' former A-list actor Flex Dexter in *Fireman Sam: Set for Action*, which aired on Cartoonito on 22 October.

John Barrowman in the latest series of ITV's *I'm a Celebrity Get Me Out of Here.*

Words from Chris

▶ On Radio 2 **Christopher Eccleston** chatted to Jo Whiley and Simon Mayo on 13 November, revealing he will return as Maurice for the third series of BBC One's *The A Word*, filming from May. Christopher commemorated 100 years since the Great War armistice, narrating wartime poems and letters included in The Danger Tree exhibition, held between 1 and 11 November. During the Armistice Day Westminster Abbey service, **John Simm** read a passage from John Jackson, *Private 12768: Memoir of a Tommy*.

Christopher Eccleston at Radio 2 with Jo Whiley and Simon Mayo.

Lucas Aid

▶ **Matt Lucas** fronted British Airways' first television advert since 2012 on 9 November, thanking customers for raising £20 million through its Comic Relief Flying Start campaign (*tinyurl.com/LucasBAid*). Matt also hosted *Matt Lucas' Big Gay Quiz!* on behalf of the Albert Kennedy Trust at Studio Voltaire, Clapham on 9 December. He can be heard as Fagin's ghost on Audible's *Oliver Twist* sequel *Dodge & Twist*, which was released on 12 December. He's also expected to appear in *Vic & Bob's Big Night Out*, which continues on BBC Four until 19 December.

Eyes on Karen

▶ **Karen Gillan** is the voice of Eyes in the animated feature film *Spies in Disguise*, to be released next September. Karen attended the BAFTA Scotland Awards on 4 November, ahead of the Inverness launch of *The Party's Just Beginning*, which arrived in US cinemas on 7 December (trailer at *tinyurl.com/KGPartyTrail*). Arriving back in the UK, she performed a time-honoured dance routine (*tinyurl.com/KarenRitual*).

Cribbins' Army

▶ Three missing episodes from the second series of *Dad's Army* (*The Loneliness of the Long-Distance Walker*, *A Stripe for Frazer* and *Under Fire*) are to be remade with a new cast, including **Bernard Cribbins** as Private Godfrey and *The Twin Dilemma*'s **Kevin McNally** as Captain Mainwaring. The episodes will be recorded early in 2019 for UKTV's Gold channel.

Seasonal Offerings

▶ Both **Matt Smith** and **Jenna Coleman** have recorded Christmas adverts, Smith as part of Burberry's campaign (*tinyurl.com/MattBurb*) and Coleman voicing four mini-ads for Debenhams (*tinyurl.com/JennaDeb*). **David Tennant** featured as Scrooge McDuck in Disney XD's *DuckTales* Christmas special *Last Christmas!* on 1 December. **Sharon D Clarke** voices Gaia, the Goddess of Light, in *Aladdin* at the Hackney Empire until 6 January. **Peter Davison** is the special guest reader for *Carols by Candlelight* and *Carols for All* on 14, 15, 21 and 22 December at Central Hall Westminster (tickets at *tinyurl.com/PeterDCarols*). **David Bradley** plays Grandad in *Await Further Instructions*, which receives its UK release at Christmas (trailer at *tinyurl.com/BradleyAwaits*). He also featured on BBC Two's *Celebrity Antiques Road Trip* on 14 November. **Dan Starkey** plays dishevelled junkie Elf in *The Night Before Christmas* at Southwark Playhouse until 29 December.

Rosa's Dad

▶ **Shaun Dingwall** has joined the cast of **Malorie Blackman**'s *Noughts & Crosses* as Liberation Militia leader Dorn. Filming has commenced in South Africa on the BBC One drama, with executive producer **Toby Whithouse** among the writers.

Bright Eyebrows

▶ **Peter Capaldi** is the voice of the impatient, injured, black-headed gull Kehaar in a two-part animated production of *Watership Down*, airing on BBC One and Netflix over Christmas. Peter and *The Tsuranga Conundrum*'s **Ben Bailey Smith** took part in a tribute to Sean Hughes at the King's Head, Crouch End on 10 December, reading from some of the late comedian's poetry and prose. Wrapping the third series of *Victoria* on 26 October, **Jenna Coleman** received the Best Actress prize from Peter at the *Harper's Bazaar* Women of the Year Awards on 30 October (*tinyurl.com/JennaWOTY*).

Jenna Coleman on location for the third series of *Victoria*. Instagram photo © Jenna Coleman.

Matt Smith in Burberry for Christmas.

Quickies

▶ **Tom Baker** voices Boomer the Blue Bear in the family animation *Wonder Park*, arriving on 8 April (UK) and 15 March (US) – trailer at *tinyurl.com/BakerBoom*. **Chris Chibnall** and *Torchwood*'s **Richard Stokes** attended *Broadchurch* composer Ólafur Arnalds' concert at the London Palladium on 31 October. **Mark Gatiss** appeared on Channel 4's *Sunday Brunch* on 18 November and took part in *An Audience with The League of Gentlemen* at the National Film Theatre on 6 December, tying in with the DVD release of *The League of Gentlemen – Live Again!* At the NFT a day earlier, **Paul McGann**, late of *Holby City*, introduced a *Withnail and I* screening.

Obituaries

▶ **Rio Fanning**, who played Harker in 1977's *Horror of Fang Rock*, died on 12 August aged 86. Stuntman **Peter Brace**, who was an extra in *The Curse of Peladon* (1972), *The Sea Devils* (1972) and *The Android Invasion* (1975), died on 29 October aged 94. **George A Cooper**, who was Cherub in *The Smugglers* (1966), died on 16 November aged 93. Best remembered among his numerous screen roles is school caretaker Mr Griffiths in *Grange Hill*.

Rio Fanning as Harker in *Horror of Fang Rock* (1977).

Dominic May thanks Bradley Bottomley, Sheron Burt, Simeon Carter, Ruth Curtis, Russell T Davies, Laura Elmes, Toby Hadoke, Ian Hillson, Frazer Hines, Anthony Keetch, Chris Lord, Alasdair MacFarlane, Paul Middleton, Lizo Mzimba, Peter Neill, NGW Ltd, Jon Preddle, Kim Robertson, David Saunders, Jan Vincent-Rudzki and numerous Doctor Who *cast, crew, agents and websites for input into 2018's* Beyond the TARDIS. **DWM**

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Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

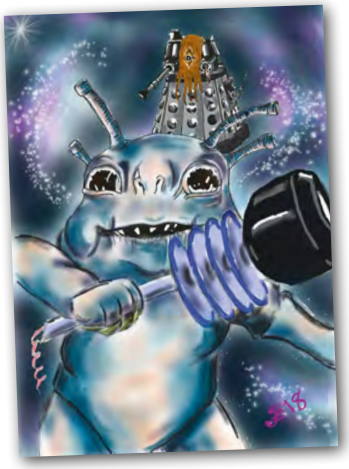
Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

By the time you read this Series 11 will have come to an end, but for now *Galaxy Forum* has got some catching up to do. Here are your thoughts on *The Tsuranga Conundrum, Demons of the Punjab* and *Kerblam!*...

What a Conundrum

HARRY O'BRIEN EMAIL
The Tsuranga Conundrum had some amazing sets and beautiful costume design. This is one of the first *Doctor Who* episodes this season which really sends me back to how *Doctor Who* used to be. The classic 'base under siege' format fits perfectly for Jodie Whittaker's Doctor.

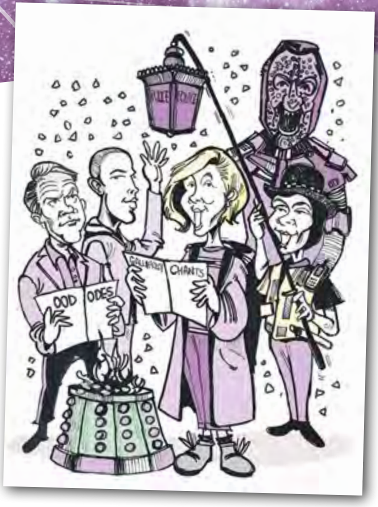
MAX WILLIAMS EMAIL
This episode could have been a really good one – our protagonists hospitalised and having to deal with an alien intruder. But alas, I felt it lacked focus because the emphasis was placed on the pregnant man, who in my view should have been a mere background character reduced to a couple of scenes. I have little against the idea of the Pting, but sometimes it's all in the execution, and I found it hard to take the creature seriously, as I presume we were supposed to. It just looked silly. There were positives to the episode – I liked the cinematography, set design, camera angles and the passing comment about Earth at the end. I do think future humanity will become confused enough to have a hero named after an avocado.



Pting verses Dalek, by Luanne Sharman.

BOW TIE ANIMATION EMAIL
Doc Brown, a baby called Avocado, the Pting, *Call the Midwife* references... *The Tsuranga Condundrum* was a bonkers, giddy joyride akin to *The Mutants*, *Time-Flight* and other stories which are guilty pleasures of mine. Myself and ten fellow fans all enjoyed watching, huddled in a spare room at Edge Hill University.

MICHAEL KARAM EMAIL
I found it hard pronouncing the title of this episode. That aside, I loved the Pting (cute but deadly) and the cast was on top form as usual; however, for me, the storyline was the weakest of the season so far.



A festive Team TARDIS by Charles Waples.

PAUL MABLEY EMAIL
After 46 years on this Earth – for the vast majority of which I've been a huge *Doctor Who* fan – there is finally a character who shares my name. It may have a different spelling but it cannot be denied: the *Doctor Who* universe now has its very own Mabli.

Next stop for the Doctor, Yaz, Ryan and Graham: the Punjab in 1947, where India is on the brink of Partition...

Demons Among Us

GILES MARSHALL EMAIL
Demons of the Punjab was a fitting episode for Remembrance Sunday. Beautifully written, it drew us in to the transcendent tragedy of Partition through the deftly drawn lives of Yaz's grandmother's family. The revelation about the aliens – the collectors of forgotten souls killed without acknowledgement – overturned our usual preconceptions. And this time the evil our heroes faced was not alien, but very home-grown. It was, without doubt, a strong and moving episode. And the theme at the end – a triumph!

MATT MOIR EMAIL
I really loved *Demons of the Punjab*. Wanting to know what happened to Yasmin's gran kept me at the edge of my seat, although I did work out how it was going to end. I'm really glad we got to see Yaz develop and see all the characters make the most out of this dire time in history. The only real criticism I have is that the aliens didn't need to be there; the episode

STAR LETTER

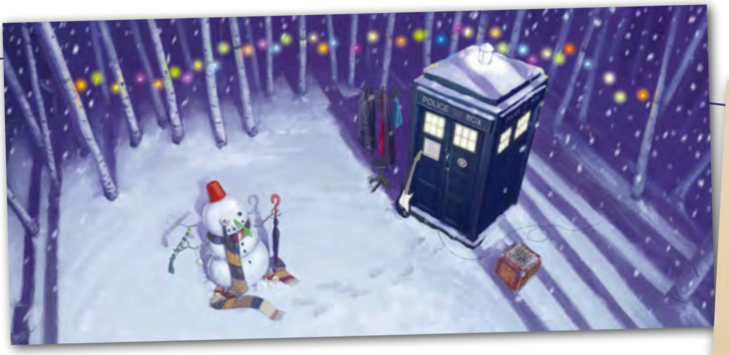
JUAN SAM LONDON
I wasn't expecting to react so emotionally to *Demons of the Punjab*, but by the end I was in tears. I never expected to see my culture, history and heritage represented in *Doctor Who* in this way. Seeing an Indian name like Vinay Patel in the credits and hearing an Indian rendition of the *Doctor Who* theme tune at the end... it felt like *Doctor Who* was seeing someone like me, making sure I'm also welcome in this world.

And of course, the episode itself was very touching and moving – it reminded me of many friends who still face similar issues to the characters in the story, because of the Partition. I felt the final scene with Yaz and her nan in my heart. As such, I was a mess by the end, and I'm grateful to Vinay Patel for writing such a terrific, knowledgeable and moving episode. Also to Segun Akinola, for incorporating Indian musical styles into the show's score, especially with the closing theme tune – it's such an interesting and effective way to make the show feel that much more inclusive!

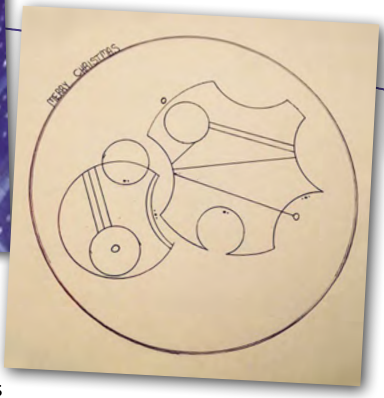
The Doctor (Jodie Whittaker) officiates the marriage of Prem (Shane Zaza) and Umbreen (Amita Suman) in *Demons of the Punjab*.

Juan's letter wins him a copy of *The War Master: The Master of Callous*, a new box set of full-cast audio adventures starring Derek Jacobi as the Master. It's available now from Big Finish, price £23 on CD or £20 to download.

DOCTOR WHO
THE WAR MASTER
THE MASTER OF CALLOUS



Steve Morrison's TARDIS in a Winter Wonderland.

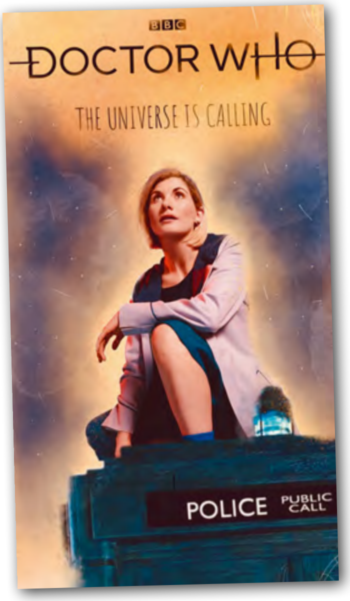

MERRY CHRISTMAS

'Merry Christmas' in Gallifreyan by Ellie Bryson.

could have had even greater drama if it was a pure historical. Other than that, a solid, emotional episode.

HARRY SMITH LONDON
Character development – how marvellous! It's wonderful to see newly introduced characters draw us in with their tales and lives, really making you feel the sorrow and fear that those (in this instance) during the Partition were experiencing. Bradley Walsh's performance, week in week out, is exceptional, and I am very keen to learn more about his bus-driving antics. Jodie and the gang are meshing together steadily, and this approach helps viewers adapt to this new vision of our favourite show!

JENNIFER SHELDEN KENT
Along with *Rosa* I found *Demons of Punjab* to be one of the better episodes of the season – if not my favourite so far. Both episodes played on the idea of events being unchangeable. However, whilst *Rosa* was an obvious world event which needed to be a fixed point in time, I felt that *Demons* missed out on what could have proved an interesting time-travel dilemma... If Prem had lived, the Partition of India would still have happened. There would have been no knock-on effect – apart from the fact that we wouldn't have Yaz. But who is the Doctor to judge who is more worthy to live: Prem or Yaz? What about all the other people that the Doctor has intervened to help over the last 55 years in our past and future? What were the consequences of this in terms of who might not be born? Did it not matter to her because she didn't know the people? Surely the Doctor refuses to give in and find a way for *everyone* to live, even if she sometimes fails.

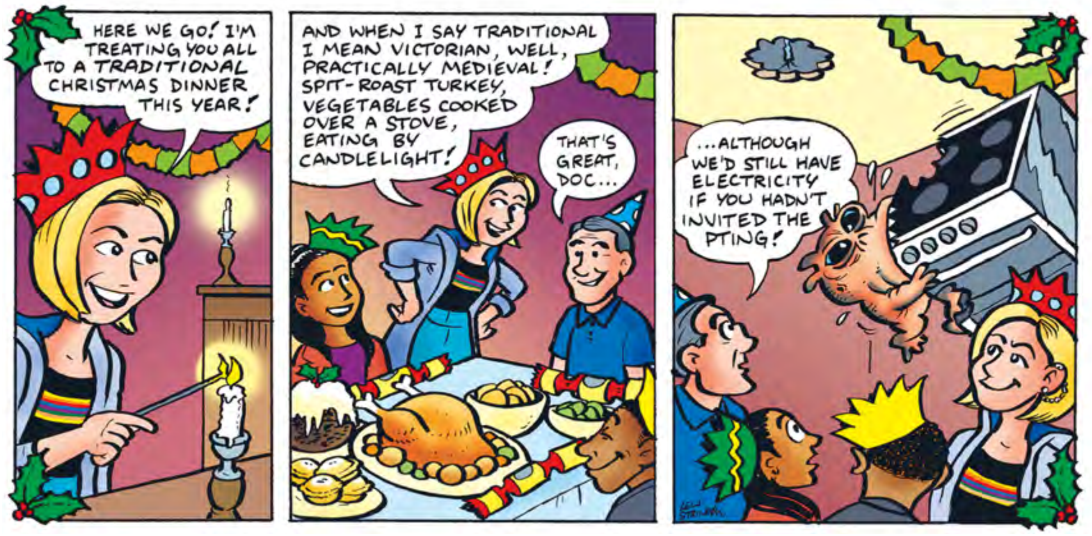

BBC
DOCTOR WHO
THE UNIVERSE IS CALLING
POLICE PUBLIC CALL

A stargazing Doctor by Jack Newman.

JAMES SLOAN EMAIL
A few years ago there was an episode of *The Big Bang Theory* which dealt with how irrelevant Indiana Jones was to the plot of *Raiders of the Lost Ark*. I am afraid that is the feeling I got with the Doctor, watching this episode. If she hadn't turned up, events would have played out *exactly* as they did. 'Treading softly' is all well and good, but unlike *Rosa*, where they all stepped in to keep history on track, here they achieved nothing. In certain respects, it could be good to power down the character from being the all-powerful, all-knowing fixer. But personally, it just fell flat for me. The aliens had almost the same agenda as those of *Twice Upon a Time* and I feel the sci-fi element got in the way of a story that quite simply didn't need it.

What it *did* get me to do (and hopefully many others) was to Google the events of Partition to learn more. What I saw certainly does not come over as England's finest hour... →

The Daft Dimension BY LEW STRINGER


HERE WE GO! I'M TREATING YOU ALL TO A TRADITIONAL CHRISTMAS DINNER THIS YEAR!
AND WHEN I SAY TRADITIONAL I MEAN VICTORIAN, WELL, PRACTICALLY MEDIEVAL! SPIT-ROAST TURKEY, VEGETABLES COOKED OVER A STOVE, EATING BY CANDLELIGHT!
THAT'S GREAT, DOC...
...ALTHOUGH WE'D STILL HAVE ELECTRICITY IF YOU HADN'T INVITED THE PTING!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

A young *Doctor Who* fan who's been supported by a Children in Need-funded project gets a special surprise from the Doctor! Go to: *tinyurl.com/AnnasWhoSurprise*

THE DOCTOR WHO APPRECIATION SOCIETY
WILLIAM HARTNELL
1908-1975
Film & Television Actor worked here
EALING STUDIOS

In October the *Doctor Who* Appreciation Society unveiled a blue plaque at Ealing Studios in honour of William Hartnell. Watch highlights from the occasion. Go to: *tinyurl.com/HartnellPlaque*

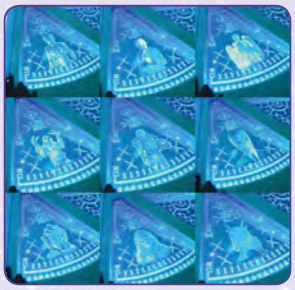
Bradley Walsh is the 'Send to All' subject on *Michael McIntyre's Big Show* as Michael rifles through Bradley's photos and sends an embarrassing text to his contacts. Go to: *tinyurl.com/BigShowBrad*

John Barrowman encounters water dragons, eels and a crocodile during his Bushtucker Trail on *I'm a Celebrity... Get Me Out of Here!* Go to: *tinyurl.com/BushtuckerBarrowman*

Watch a fan-made video tribute to *Doctor Who* created in celebration of the 55th anniversary of the series. Go to: *tinyurl.com/Who55*

ON TWITTER...

@gavinworby It was a bit blink and you missed it, but I loved all the other monsters that the control panel scrolled through before settling on the Pting in *The Tsuranga Conundrum* *#cyberman #ood #weepingangel #slitheen #sontaran #silence #silurian #zygon*



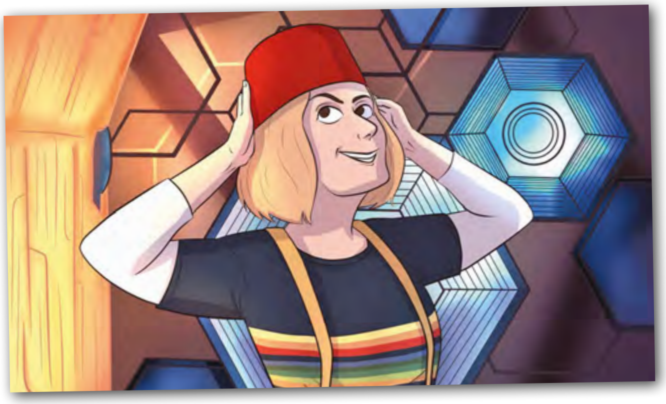
@Lin_Manuel "In the eye of a hurricane there is a region of mostly calm weather at the center of strong tropical cyclones. The eye of a storm is a roughly circular area, typically 30-65 km in diameter. Bleep Blorp." *#Doctor Who*

@VinayPatel Had a slightly trippy, auspicious case of life imitating art: went home to see my grandmother before she goes to India next week and she, knowing nothing of my episode, gave me my dead grandfather's broken old watch *#DemonsOfThePunjab*

@Priglit *Demons of the Punjab* was beautiful and bold. *Doctor Who* has been many things. Right now it's a poetic exploration of humans at their best, and at their worst. That's fantastic.

@germancompanion Hmm... I didn't expect a delivery... It's empty! There's only some bubble wrap in it... *#DoctorWho #Kerblam*

The Doctor in a Fez by Jen.



TONY FYLER EMAIL
Once-evil aliens evolve to respect life and witness the unwitnessed, unnamed deaths of the universe, while humans are still divided and kill each other over borders, and land, and faith.

Could there be a more perfect episode to air on the hundredth anniversary of the Armistice? Beautiful, hopeful, agonising and so human, *Demons of the Punjab* gave us a window on a world too little known.

LUKE BRADLEY MANCHESTER
I found the episode really compelling and actually quite sad. The best part about the episode was that it flipped the cliché of bad aliens messing around with time to the fact that they were just watchers and the real demons were actually the people. Loved the tone of the episode, not too on- the-nose but just subtle enough to be enjoyable yet poignant. And one of the best performances I have ever seen from a *Doctor Who* cast.

Following Team TARDIS' trip to Pakistan, the Doctor received a mysterious call for help and headed to the galaxy's largest retailer to investigate...

The Full Package

RICHARD ORR EMAIL
Series 11 has been great so far but I've felt it's been lacking a little in the threat department. *Kerblam!* has changed that. Killer robots, dark and mysterious shelving areas and a massive twist we didn't see coming with Charlie (it's always the quiet ones). It's good to see *Doctor Who* doing what it does best and making the most inanimate object threatening too. How many parents are going to be having to calm their kids down over Christmas this year if there is any bubble wrap inside a present or two?

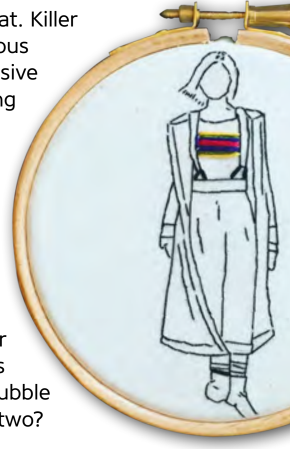
DAN OPIE BRISTOL
Kerblam! was a really great episode of *Doctor Who*. Felt quite like a 1980s story in parts (in all the best ways), and was overall a very solid, 'classic' *Who* tale. Bonus points for making bubble wrap a convincing threat again!

ERIN SHAW EMAIL
This has to be my favourite episode so far. I loved the entire storyline and the references to past episodes made me feel so nostalgic. I loved every second.

DAVID McALLISTER EMAIL
Kerblam! is a modern classic. Great performances and a genuine feeling of threat from those creepy robots. There were some unexpected deaths and a great twist at the end.

NICK RANDELL LONDON
An absolute gem of an episode; exquisitely written with a decent beginning, middle and end and lovely performances all round. It was charming and fun with a liberal pinch of fear. There were tears and a twist too. *Kerblam!* delivered the full package. Top marks!

GREGORY MAVUNGU EMAIL
Kerblam! saw the regulars solving a mystery in an adventure with an intergalactic twist. Love it!



Lucy Lapinski's embroidery of the Doctor.

Ryan Hall's paper-and-card Doctor.

MAX EMAIL
I was pleasantly surprised by *Kerblam!* The episode benefited from a nicely thought-out plot that developed beautifully and threw in a couple of red herrings so that the revelation at the end regarding the villain was genuinely unexpected and satisfying. I hope to see Pete McTighe writing more for the show.

GRANT TENNANT EMAIL
Wow! *Kerblam!* was mesmerising. Just the episode I felt the series needed at this point: a lighter-hearted adventure with a dark twist. Overall, a real Sunday night romp.

DANNY MULHOLLAND FALKIRK
Kerblam! captured the pure essence of *Doctor Who* in a fun, quirky, action-packed way. Full of fabulous references, beautiful visuals and great music from Segun Akinola. Best of the series so far for me!

BILLY EDWARDS EMAIL
I was hesitant when I read the 'out-there' premise of *Kerblam!* but it turned out to be the perfect balance of thrills, mystery and creepy robots in a fantastic setting. The lovable Kira's death was heartbreaking, especially from Charlie's viewpoint. Then we were hit with a twist I never saw coming. What an imaginative piece of television – everything I've ever wanted from *Doctor Who* and more.

We'll print your reactions to the final three episodes of Series 11 – *The Witchfinders*, *It Takes You Away* and *The Battle of Ranskoor Av Kolos* next issue. **DWM**

Public iMaGE

How is the Doctor faring in the ratings war? Very well, as it happens…

Compiled by **TOM SPILSBURY**

Tosin Cole, Mandip Gill, Jodie Whittaker and Bradley Walsh at the Sheffield premiere of *The Woman Who Fell to Earth* on 24 September 2018.

In *Doctor Who*'s 55-year history, the current series is the first to have episodes one to seven – all of them – make it into the Top 10 chart of the highest-rated programmes in their respective weeks. Impressive, eh? The previous best run was for Peter Capaldi's debut series, which opened with four in a row back in 2014.

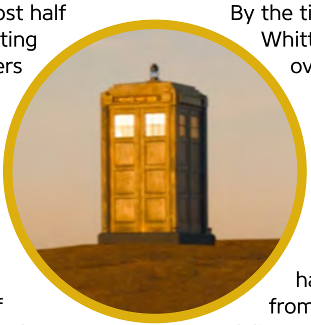
As reported last issue, the Thirteenth Doctor launched with a record-breaking **10.96 million** viewers for *The Woman Who Fell to Earth* (BARB made a slight amendment to the figure of 10.95 million we printed last issue), topping the weekly chart. Subsequently, *The Ghost Monument*'s huge audience of **9.00 million** and *Rosa*'s **8.41 million** put both episodes into fourth place.

Doctor Who is up by more than two-and-a-half million viewers, on average, from last year's run.

The next instalment, *Arachnids in the UK*, also slotted in at number four, with a consolidated total of **8.22 million** viewers after a week of 'catch-up' viewers were accounted for. (That's 7.97 million on televisions, with 0.25 million watching on other devices, such as computers and smartphones.) As with the preceding two episodes, this put *Doctor Who* behind only Channel 4's *The Great British Bake Off* and two editions of BBC One's *Strictly Come Dancing*.

FREE FASHION TRAVEL PEOPLE IDEAS BEAUTY
STYLIST
About. Time.
Jodie Whittaker – for all of us who prefer to see a woman
marie claire
YOUR FASHION EDIT
Luxe looks & autumn's hot colours
JODIE WHITTAKER
Get ready for THE NEW DOCTOR WHO
MODERN MASCULINITY
30 CLEVER CULT BEAUTY BUYS
Women who win
M.I.A. on race • The Guilty Feminist on friendship
Bobbi Brown on confidence • Lupita Nyong'o on role models
Rooney Mara on meditation • Sophie Webster on shoes
Emma Willis on DIY • Nicola Adams on fitness

Episode five, *The Tsuranga Conundrum*, saw a decline – dropping by almost half a million, but nevertheless attracting an impressive **7.76 million** viewers (7.49m on televisions and 0.27m on other devices), putting it in sixth place. Only two episodes of *Coronation Street*, plus the *Bake Off* final and the week's two *Strictly* editions, were able to nudge ahead of the Doctor – ensuring that this series broke 2014's aforementioned record of consecutive Top 10 placings from the launch episode.



The TARDIS returns in *The Ghost Monument* (2018).

The good run continued with the sixth episode, *Demons of the Punjab*, which earned a consolidated rating of **7.48 million** (7.23m on televisions and 0.25m by other means). This time, *Doctor Who*'s chart placing was number eight. David Attenborough's new series *Dynasties*, which launched later that same evening, helped to knock *Doctor Who* down the chart, albeit very slightly, with its own super figure of 7.63 million.

This year's seventh episode, *Kerblam!*, squeaked into the Top 10 seven days later, in ninth place, with yet another extremely good rating of **7.46 million** (7.23 million on televisions and 0.23 million on other devices). The Doctor was further knocked down the chart by ITV's *I'm a Celebrity... Get Me Out of Here!*, which topped the weekly list with an enormous 14.17 million viewers.

By the time you read this, Jodie Whittaker's debut series will be over, and we'll be able to report on the ratings for the final three episodes next issue. Irrespective of those yet-to-be confirmed ratings, the numbers so far qualify it as an incredible success. *Doctor Who* is up by more than two-and-a-half million viewers, on average, from last year's run, which itself delivered solid numbers in the spring and summer months.

It's too early to say if Jodie Whittaker's first run of episodes will lay claim to being the highest-rated series of *Doctor Who* this century. (The 2008 series, starring David Tennant, is the benchmark, with an average of 8.05 million viewers per episode, in terms of seven-day ratings.) But it's certainly going to be up there.

Of course, the total number of viewers keeps on rising, and we can now confirm that the 28-day ratings for the first three episodes are **11.46 million** (an increase of 500,000), **9.81 million** (a jump of 810,000) and **9.01 million** (an increase of 600,000) – demonstrating that there are plenty of people who are catching up with *Doctor Who* after the initial cut-off point of seven days. Quite appropriate for a show about a time-traveller… **DWM**

Resolution

New Year's Day is a time to look to the future, but when Earth is threatened by a terrifying enemy the Doctor and her friends learn lessons from the past...

Preview by **MARK WRIGHT** and **MARCUS HEARN**

POLICE BOX
POLICE BOX
7
5

Right: Yaz (Mandip Gill), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Graham (Bradley Walsh) examine some intriguing archaeological finds.

After a resoundingly successful 2018, *Doctor Who* enters 2019 in thrilling style as Team TARDIS head home to Sheffield. The hour-long *Resolution* will be a break from tradition.

"The episode is set on New Year's Day," says showrunner Chris Chibnall. "There's no better way to start a new year than with *Doctor Who*."

Resolution marks the return of director Wayne Yip, who helmed *The Lie of the Land* and *Empress of Mars* for the 2017 series. "Series producer Nikki Wilson had loved working with Wayne on his episodes in Series 10," says Chris. "[Executive producer] Matt Strevens had worked with him on *Misfits* and loved him. And I'd been especially impressed with Wayne's episode of *Class*, which kept the characters mostly locked in one room. It's not easy to direct an episode like that and make it continually visually stylish, but he pulled it off with panache.

"I've adored working with him," Chris continues. "He's got great visual flair, imagination and precision. He's a brilliant collaborator with great ideas and he's not afraid of big set-pieces. Which is a good job, because that's what we threw at him."

After directing his Series 10 episodes Wayne thought he'd ticked *Doctor Who* off his wish list and returned to Los Angeles, where he's very much in demand. "I was back in Cardiff in January this year and thought I'd go to Roath Lock, just to say hi to →

Above: Jodie Whittaker and director Wayne Yip prepare to record a scene for *Resolution*.

Below: Bradley, Jodie, guest star Shane Zaza and Mandip share a joke during the making of *Demons of the Punjab* (2018).

→ everybody," he recalls. "Nikki Wilson showed me a little sizzle reel of the first couple of episodes that were shooting with Jodie. It looked amazing, and Jodie's performance was leaping off the screen. Just before I left, Nikki said, 'So, the Special – what do you think?'"

Resolution sees the Doctor, Graham, Yaz and Ryan back in Sheffield for New Year, where a terrifying evil from centuries long ago is ready to wake.

"You want the Special to feel like an event," says Chris. "It always performs a slightly different function to the rest of the series – you want it to be like an opener and a finale all rolled into one. You want it to be accessible to those who've missed the series, but you also want to reward the audiences and fans who've been there for the whole ride. Most of all, you want it to feel like a treat: a big, thrilling, explosive, moving, cheeky, surprising treat. Basically, you want the Special to be epic. And I promise, it's going to be epic."

An ambitious opening sequence sets the tone for the episode. "It's *Doctor Who* and you'd be a little bit upset if you weren't bouncing from place to place," says Wayne. "But that's what's so lovely about the series – you can have an episode where they're trapped in a spaceship, and then another week they can be gallivanting across time. But it's the mark of a successful sci-fi show to always make sure there's a strong emotional, human element to it."

Alongside Team TARDIS, some of that emotional human element is provided by guest stars Nikesh Patel as Mitch and Charlotte Ritchie as Lin, characters who find their worlds turned upside down by the arrival of the Doctor and her friends.

"The script read like a really tense thriller, with elements of horror," says Nikesh, who's best known for playing

BELIEVE IT OR NOT

"All four of them get on like a house on fire," says Wayne Yip, complimenting Jodie Whittaker and her co-stars Bradley Walsh, Tosin Cole and Mandip Gill. "Jodie is exactly as you'd imagine she'd be from watching her performance. She's so fun, so upbeat and friendly. From the first second she steps on set to when she finishes, she's exactly the same. You couldn't crack the whip too much because she's in almost every scene and she had pages of dialogue to get through – which she always did incredibly.

"If you take just one tiny sidestep out of it, or you don't suspend your disbelief enough, then you won't be able to get through the day," he adds. "That's so important on *Doctor Who* because of the nature of what we're doing, and because, when you're shooting, so many of the things that are meant to either save the world or do something incredibly important don't always work the way they should!"

"Basically, you want the Special to be epic. And I promise, it's going to be epic." CHRIS CHIBNALL

Aafrin in the Channel 4 drama *Indian Summers*. "I had an awareness that *Doctor Who* was a show where episodes can be tonally very different to each other. This felt like a psychological thriller in some ways, and that was on the page when we got into it. Then obviously it lightens up with all the wit that the four regulars bring to it."

"I was thrilled with the script," adds Charlotte, who starred in four series of *Call the Midwife* as Nurse Barbara Gilbert. "I thought it was just so exciting. It's a really ambitious storyline and it's amazing to think this is possible on a TV show that you put out every week. Chris' writing is so down to earth and so real. It has a humanity to it, and humour, which I love."

As is often the case with *Doctor Who* guest actors, both Nikesh and Charlotte were thrown straight into the adventure. "I think it's the strength of the show," says Nikesh, "and the strength of Wayne's approach, his awareness that this is what we can do with a show like this. It has action, drama and moments of humour that relieve the tension, but also moments where the stakes are high. The fact that the threat is a lethal one makes the stakes *really* high."

Some of the scenes in *Resolution* were unlike anything Charlotte had previously experienced. "It's quite far out of my comfort zone," she happily admits. "I've never done anything that's been action-oriented or had to pretend that something was there that wasn't there. Wayne was great because I quickly got the sense that he would have told me if he didn't like what I was doing. You've just got to have faith."

For director and guest actors, observing the regular cast in action was a great opportunity to tune their performances to the *Doctor Who* style. "There's a real camaraderie between them and they were really inclusive," says Charlotte. "That doesn't always happen when you've formed a tight group. The lead sets the tone of the whole thing and I feel that Jodie set the tone just perfectly. It's easy to underestimate the responsibility of being that person and how intense it must be. She seemed to wear it so lightly, which I thought was amazing and a real lesson in how to be with new people."

"There's no two ways about it, Jodie is really inspiring," agrees Nikesh. "She's got a hell of a job to do just technically, that unsung skill that every actor who inhabits that part has to possess. She knows everyone's name →

Below left: A determined man sets out with his shovel in *Resolution* – but what is he digging for?

Below right: Nikesh Patel as Aafrin Dalal in the Channel 4 drama *Indian Summers* (2015-16).

Bottom right: Charlotte Ritchie has played Nurse Barbara Gilbert in BBC One's *Call the Midwife* since 2015.

→ and has a cracking sense of humour and that trickles down. Everyone takes that on and takes on what it means to work on the show."

The last day of recording brought nine months of shooting to an end. "At the point when we finished the episode, everybody was there," recalls Wayne. "I called 'Cut!' on the final shot and there was just euphoria, which was lovely to witness and be part of."

"It was a relief! We made it!" says Chris, smiling. "October 31st through to August 3rd. It was a long shoot. So many episodes, so many sets and locations, so many guest stars. We had a big old wrap party on the final day of shooting. It was the most joyous wrap party I've ever known. What surprised and touched us all was that so many actors from earlier episodes – as well as the writing team, directors and directors of photography – came from all over the country, despite the fact they were now on other jobs. That doesn't usually happen. But everybody wanted to celebrate their amazing achievements together and say thank you to the extraordinary crew who've worked so hard all these months. It was just a wonderful atmosphere, really emotional. And Jodie gave a speech in Welsh."

Is Chris enjoying a break now, or did he go straight into preparing new episodes? "Ha! Have you learned nothing from reading **Doctor Who Magazine** all these years?" he says, laughing. "Rule number one: the showrunner never stops. Neither do Matt Strevens or Nikki Wilson. All through the launch and transmission, we've been working on post-production – effects, sound, final picture grades – for the last few episodes of this series. I've just come from the grade for *Resolution*, as well as working on the very final FX shots for the finale. Alongside all that we've been working on the next series for months already. There's no point where it stops. Before you get to the end of one whirlwind, the next one scoops you up. And we love it."

What does Wayne hope audiences will get from the Special on New Year's Day? "What I hope is that everyone enjoys the Special for what it is because it's incredibly fun," he says. "And I hope that new fans have a great time because it's such a popcorn, blockbuster version of *Doctor Who*." **DWM**

WINTER WARMER

As the front cover of this issue illustrates, Jodie is dressed slightly differently in *Resolution*. "This Doctor is never afraid to accessorise, be it bum bag or scarf," says Chris Chibnall. "When we meet the gang at the beginning of the Special, they've been off on their travels. The Doctor's obviously picked up a scarf on the way."

The inspiration for the scarf came from Claire Pritchard, the series' make-up designer, and her husband, production designer Arwel Jones. "Claire bought Arwel a scarf for Christmas," explains Chris. "He wore it around the production. Ray Holman [the costume designer] saw it and thought it would be perfect for Jodie's Doctor. Ray showed it to Jodie, who loved it, and he saved it for the Special.

"We all think it suits her," he continues. "And it's always nice to see the Doctor rocking a scarf."

"Before you get to the end of one whirlwind, the next one scoops you up. And we love it."

CHRIS CHIBNALL

Top right: In *Resolution* the Doctor wears a colourful new scarf.

Right: In the snowy wastes, another determined individual sets out to uncover buried secrets...

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OUT OF THE TARDIS

Frazer Hines

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Frazer Hines is running late. It's not his fault – his train is at a standstill because one of the doors won't shut. The phone pings with an update from Frazer: "They're sending a man out from King's Cross to close the door. I'll keep you posted!"

A while later... Frazer, who played the Second Doctor's companion Jamie McCrimmon from 1966 to 1969, comes bursting into the pub where we're meeting. "At last!" he exclaims. "An hour and 40 minutes late. I was ten minutes away from King's Cross when there was an announcement saying, 'Ladies and gentleman, a door's popped open and we can't move.' We waited and waited. Then this train pulled up on the other line and a guy jumped out. He came onto our train, did his thing with a crowbar and we eventually got going again. What a nightmare! At least I'll get my train fare back... but I was worried I was never going to make it!"

Fortunately there's still plenty of time for the TARDIS tin. Let's get straight down to business...

Above: Frazer Hines prepares to dip into the TARDIS tin.

Right inset: Frazer as Jamie McCrimmon in *The Evil of the Daleks* (1967).

What's the strangest thing that's ever arrived in the post for you?

A letter from a chap saying, "I love you as Jamie in *Doctor Who*. I love the kilt. But will you send me a photograph of you in swimming trunks?" It was very odd. ***What did you do?*** I just sent him an ordinary photograph.

What mementos do you have from *Doctor Who*?

I had so many mementos but after years of moving house my mother said, "Why are we carrying around all this stuff?" So I threw them all away. This little Yeti was probably worth about ten grand – but I threw it in the bin! I also had these space glasses from *The Seeds of Death*. I thought, "Do I really need these?" I decided I didn't so I threw them away too. When I left *Doctor Who* it was still just a children's TV show. But if I'd have known what I know now, I'd have kept my kilt. ***Where did the kilt go?*** It's probably in a cupboard at the BBC somewhere. I tried to find out where my kilt from *The Two Doctors* went but I had no luck. I'm going to track it down. I'd like to buy it back so I can wear it at conventions.

Who was your first crush?

An actress called Gabriella Licudi in the swinging 60s. She had long blonde hair. She was gorgeous.

What would you do if you won the lottery?

I had bowel cancer 16 or 17 years ago and a young surgeon called David Andrew saved my life. I'd go to the hospital where he rescued me and ask him what they need. I'd start a ward or something – the David Andrew Ward.

When did you learn to drive?

My brother Roy taught me to drive and I passed first time on my 17th birthday. ***Do you enjoy driving?*** I love driving, but it's not so much fun nowadays because the roads are getting too full of cars. I did a play last year called *Seriously Dead* and we were touring one-night stands, which meant we were driving around every day. One Sunday we left at ten o'clock in the morning and the motorway was full. I was like, "It's Sunday. Why aren't you in bed with the Sunday papers and a mug of coffee?" At one o'clock I thought, "Why aren't you in a pub having Sunday lunch?" Four in the afternoon: "You should all be asleep in front of the telly!" Our producer was laughing at me saying, "They're probably thinking the same about you."

> **"If I'd have known what I know now, I'd have kept my kilt."**

When have you been most scared?

When I was 21 I was going out with a girl called Anne Davis. We went on a drive through Farnham. I was tearing down the country lanes and we came to this sharp left-hand bend. I turned left and there was a very narrow bridge. I thought I was going to hit the wall. I could actually feel the colour draining from my face. If there had been a lorry there we'd have gone SMACK into it. →

Above left: Frazer used to have several valuable mementoes from his time on *Doctor Who*...

Above centre: ... including an original Yeti model like this replica from *The Abominable Snowmen* (1967).

Photo © Simon Greetham.

Above right: Actress Gabriella Licudi was Frazer's first crush.

Left: Jamie and Zoe (Wendy Padbury) are surrounded by White Robots in Episode 1 of *The Mind Robber* (1968).

Frazer Hines

Right: One at a time, Frazer!

Centre right: Comedian Ken Dodd would be welcome at Frazer's fantasy dinner party...

Far right: ... as would actress and singer Marilyn Monroe.

Below left: Frazer once exchanged Mars bars for kisses!

Below right: A favourite tipple is Sauvignon Blanc.

→ If you could only drink one thing other than water for the rest of your life, what would it be? Sauvignon Blanc.

Have you ever cheated in an exam? Only once and the teacher caught me out. She said, "You've been copying Jeremy, haven't you?" I said, "How do you know?" She said, "Because Jeremy put down, 'I don't know the answer to this question.' And you put down: 'Neither do I.'" ***Were you in trouble?*** No, because I made the teacher laugh.

Do you remember your first kiss? Yes. Diane Taylor in Harrogate, where I was born and brought up. Her mum and dad ran the corner shop at the top of the street and I used to give her a kiss for a Mars bar. ***Did you like her, or did you just want the Mars bars?*** I wanted the Mars bars. My first screen kiss was with Jane Rossington in *Emergency – Ward 10*. I was playing Tim Birch, a medical student, and Jane was Nurse Kate Ford. I fancied her so I got out of bed one night and went round to the nurses' quarters. I sang *All My Loving I Will Give to You*, then she came and opened the door in her night dress – which was a very funny place to have a door! – and I had my first ever screen kiss.

> **"I'm at my happiest, when I hear people laughing. I love making people laugh."**

What are you most ashamed of having done? Cheating on a girlfriend, I suppose. I used to have two girlfriends at the same time. This was in my *Doctor Who* days. I was staying at a hotel in Leicester Square with one girl and I said to her, "You've got to go now." She knew about the other one, but the other one didn't know about her. Anyway, I got into the car with the other girl and we were driving back to Leeds. We got round the corner and the first girl – the one I'd asked to leave – stepped out into the road and said, "Hi Frazer, how are you?" I said, "Good, yeah, we're off to Leeds." She said, "You couldn't give me a lift, could you?" I said, "No, you should get a train." But she insisted on having a lift and she got in the car, the little so-and-so. My girlfriend was sitting in the front, she was sitting in the back, and all the way up to Leeds I kept cautiously looking up into the rear-view mirror at her. ***Did she say anything?*** No, she kept quiet about it. But never again. ***What happened after that? Did you break it off with one of them?*** Yes, the one that sat in the back. I said to her, "You shouldn't have put me through that, that's naughty." ***Do you know how many girlfriends you've had in total?*** One, two, three, four, five, 305, 306, 307 [Frazer laughs]. I never deliberately had loads of girlfriends. A lot of people say to me, "You're a womaniser, Frazer." But most of my relationships have lasted three years and I've never had one-night stands. If I rang up any of my previous girlfriends now and they were free, I could take them out for lunch.

If you were a superhero, what power would you like to have? I'd like to be invisible because then you can sneak into places. ***Where would you sneak into?*** 10 Downing Street, to see what sort of meetings they really have – and to see if there's a real Sir Humphrey advising the Prime Minister.

Which three people, alive or dead, would be your ideal dinner party guests? Jesus, because if we ran out of drink he could just get some water and turn it into wine. Michael Caine, because he's a hero of mine and a great raconteur. Ken Dodd, because there would never be a dull moment. And Marilyn Monroe, because someone's got to do the dishes. ***Frazer!*** That's a joke, that is.

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Which part of your body would you most like to change?

I'd like to be a bit taller. I'm 5'8" but I'd like to be 5'10".

What was the most recent DVD or Blu-ray that you bought?

The box set of *Last Man Standing*. I also recently bought *Secret Army*. I watched a couple of episodes on Gold and thought, "I've got to get the box set." I haven't opened it yet, though, because if I change my screen settings from TV to DVD I may not able to set it back. ***Are you not very good with technology?*** No. A friend came round last night and said, "I want to watch this film on Netflix." We went onto Netflix, couldn't find the film so tried to get it back to my TV... but I couldn't find the button! I knew that would happen. I pressed the 'TV' button. No. 'Menu' button. No. 'Back' button. No. I really don't like all these various remote controls. I just want to watch TV!

Are you superstitious?

Very. I won't walk under ladders. Years and years ago my granddad taught me that if you get in your car and drive off but then have to come back home because you forgot something, then you have to count to ten at your front door before walking into the house. ***Why?*** Because that ten seconds could save you from getting hit by another car.

What is the king of cheeses?

This was a recipe I was given by – a bit of name-dropping here – Michael Caine. It's Roquefort cheese, a bit of butter and Armagnac brandy mixed into a paste and then you spread it straight onto biscuits. *That's* the king of cheeses.

When are you happiest?

Ever since I got over my cancer, every day is a new day. But I'm at my happiest when I hear people laughing. I love making people laugh. I suppose I'd have been trying to make people laugh if I were in the trenches in the war. Also, *Doctor Who* was three of the happiest years in my whole career. People say, "Don't you get bored, people asking you about it all the time?" But I love talking about it because it was such a happy time. If I had a pound for every time somebody said, "What was Patrick Troughton like to work with?" I'd be a very rich person.

Are you aware that your Doctor Who episodes were shown on Twitch earlier this year? Yes! And it's great because there's now a brand-new younger audience who want to watch the old stuff. ***Do you find that surprising?*** Yeah, I do. With today's modern media I thought they'd be like, "That's boring because it's in black and white and it's slow-moving and the sets are wobbly." But they love it! I get annoyed when people talk about *Doctor Who*'s wobbly sets. There might have been one or two stories where a set wobbled – and then they damned the rest of the series.

One more for the road...

What's your idea of a perfect night out?

Going to my friends David and Sam's for Sam's cooking. She does a mean roast lamb and she always gives me the bone to take home because I love cold roast lamb the next day. I'll eat it on its own with a bit of salt and piccalilli while I'm watching TV.

On that note Frazer picks up his briefcase and heads off to his next meeting, at the Ritz hotel. (He's a very busy man.) Frazer's travelling by tube, not train, this time. "I'm taking the Piccalilli line," he says with a grin. **DWM**

Top left: Michael Caine as Harry Palmer in *The Ipcress File* (1965).

Top centre: A box set of *Secret Army*, waiting to be opened.

Top right: The Doctor (Patrick Troughton) and Jamie in *The Mind Robber* Episode 1.

Above: Frazer with his *Tomb of the Cybermen*-themed case.

Frazer Hines photos © Emily Cook

Amazing Grace

Sharon D Clarke's time on *Doctor Who* may have been short-lived but her character, Grace O'Brien, casts a long shadow over the series...

Interview by **EMILY COOK**

Below inset from top: Grace O'Brien (Sharon D Clarke) in her final moments in *The Woman Who Fell to Earth* (2018); and Graham (Bradley Walsh) recalls his much-missed wife in *Arachnids in the UK* (2018).

Bottom: Grace and Graham appear to be reunited in *It Takes You Away* (2018).

Opposite page: Grace can't explain how she's cheated death in *It Takes You Away*.

In *Doctor Who*'s 2018 series opener we loved and lost Grace O'Brien – the Woman Who Fell to Earth in her quest to save others.

"It's very emotional," says Sharon D Clarke, who plays Grace. "At the end of that first episode it looks quite final, like it's the last we've seen of my character. But of course, this is *Doctor Who* we're dealing with..."

Grace doesn't cheat death but she does reappear – as a memory of Graham's. Her spirit inhabits their house, a sensitive realisation of the grieving process in *Arachnids in the UK*. In *It Takes You Away* the Solitract (a conscious other universe) takes her form, to entice Graham to stay in its mirror world.

Sharon is with the *Doctor Who* team today, on location to record her final scenes of the series for *It Takes You Away*. Make-up designer Claire Pritchard has kindly allowed us into her hair and make-up trailer. According to Claire, "It's the warmest place on set."

"We have been *cold* out there," Sharon agrees as we pull up a couple of heavy make-up chairs. "It's not glamorous. Having said that, when we arrived this morning, as cold as it was – all the mist was rising, the sun was shining and it looked really romantic. It's absolutely stunning. They're off to South Africa in a couple of weeks, God bless 'em – somewhere nice and hot. Bradley said to the others, 'The first person who says it's too hot, gets it.'"

"I expect it will be Brad though," chips in Claire. Sharon laughs in agreement.

It Takes You Away is set in Norway. "I've not been to Norway but I have been to Denmark," says Sharon. "This location has got a very Scandinavian feel to it – especially with the way it looks: the lodge, the trees, the mist and the trout that you see jumping out of the water. I think one of the best things about this new series of *Doctor Who* is how the episodes look and the way they're being shot. They've got a very different feel and look about them. There's a lot of change in that respect."

Change, as Sharon reminds us, is at the heart of *Doctor Who*. "It's also at →

“I think one of the best things about this new series of *Doctor Who* is how the episodes look and the way they’re being shot.”

Right: A tense moment for Grace in *The Woman Who Fell to Earth*.

Below left: *Caroline, or Change*, the acclaimed stage production in which Sharon stars as Caroline Thibodeaux.

Below right inset: Sharon as the Killer Queen in the West End musical *We Will Rock You*.

→ the heart of the *person*," she adds. "The Doctor is continually evolving. It's the one thing the Doctor lives for. And if you love the show, then you have to embody the heart of the character. After all, if the show hadn't ever changed we'd still be watching it in black and white and the Doctor would still be William Hartnell. You've got to embrace change because it's the way of the world."

Sharon was eager to appear in the series. "It doesn't matter how big or famous you are, everyone wants to do a *Doctor Who*. In the States, it's like 'Have you done *Sesame Street*?' In the UK it's 'Have you done *Doctor Who*?' And I was thinking, 'I've never done it.' But everything in its right time..."

And for Sharon, that right time is now. "I'm very pleased that the stars have aligned. If I was ever going to do *Doctor Who*, *this* was definitely the one to do. Being in this series with Jodie – our first female Doctor – and being in her first episode... well, I'm very privileged. It's history being made. I'll look back and go, 'I was there!' I was right there in the midst of it all." Sharon beams with pride.

"The Doctor is always moving forward with hope and with love. The fact that that is now embodied in a woman means that little girls can identify as the hero as well as little boys. We're moving forward in gender equality and female role models. I'm so pleased that my nieces and my nephews can now see a female Doctor Who. I think it's a really cool thing to happen. And it's happening at the right time. I'm very proud of *Doctor Who* for taking that risk and saying, 'No, you know what? We're going to go with

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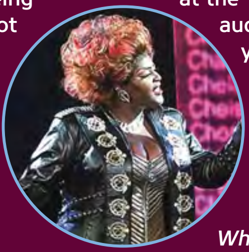
LEADING LADY

Like all kids with good taste, Sharon watched *Doctor Who* when she was a little girl. "I grew up with Jon Pertwee and Tom Baker. Then I saw a bit when David Tennant was doing it. But being someone who does quite a lot of theatre, I don't generally see much telly. The things I tend to watch most are American cop shows like *CSI* which are on at 11, 12 o'clock at night when I get in after a show."

Sharon enjoys TV work ("although it depends on what the TV gig is") but her heart lies with the stage, her theatre credits including *Guys and Dolls*, *Rent*, *Fame*, *The Lion King*, *Chicago*, *We Will Rock You* and *Hairspray*.

"Ultimately I'm a theatre actor. This year I was in a musical called *Caroline, or Change* at Hampstead Theatre." The sell-out show has transferred to London's Playhouse Theatre, where it will run until February. After that Sharon will star in *Death of a Salesman* at the Young Vic. "I like having an audience because they can give you immediate gratification," she explains. "I like that energy exchange. If people start to cry or laugh, you can hear when an audience is on that journey with you."



On something like *Doctor Who*, Sharon says, the absence of an audience means that "Actors often perform for the crew. Bradley's very much like that. He'll find his audience wherever he can. He always likes to entertain the crew and make everybody laugh."

a female Doctor.' It's never been done, and why shouldn't it happen? I think the world is ready for it.

"Jodie knows that she is this leading trailblazer for *Doctor Who* – and that means a lot to her. For her to be able to show people, particularly little girls, that anything is possible, that the world you are part of is a big open place and you don't have to be shut off from it, that you can reach for the stars and beyond... It's brilliant."

Sharon isn't surprised that Jodie's Doctor has been so well received. "Her joy for the job is infectious. And she's having such fun. From Jodie's point of view – this is something she's said to me – most of her characters have been quite dour so she's used to acting sad and emotional and full of angst. And so for her, playing the Doctor is such a release of joy. People can now see a completely different side to her as an actress."

Funky, enthusiastic, warm and driven are just a few of the words Sharon has chosen to describe the Thirteenth Doctor. But perhaps this is her best description of all: "She's like Tigger bouncing around the place, full of love. She's very talkative and she naturally brings people together and makes sure everyone's all right. As for the actors, Jodie is our team leader. Her attitude filters down, which means that everybody is then filled with this enthusiasm and this love of the work."

Funky, enthusiastic, warm and driven are just a few of the words Sharon has chosen to describe the Thirteenth Doctor.

That enthusiasm is no less evident in Sharon. She's a woman with a big personality and a big heart. Both are qualities that we also see in Grace O'Brien. "Grace is very eager and brave. She's very front-footed and not afraid... She's a nurse, so she's used to helping people. That's her remit, that's how she lives. They talk about her in another episode as wearing a T-shirt saying 'The Spirit of Rosa', so she's very much up there and on it and for good.

"She *loves* this whole thing that they're going through with the Doctor. At one point she turns round to Graham and says, 'Is it wrong to be enjoying this?' Because she's just having so much fun. You know, she's never done anything like this before; she's never come across someone like the Doctor before."

Grace is the first character to realise that the Doctor may not be human. "As a nurse, she feels her pulse and discovers that the Doctor's got two separate →

Left: The Doctor (Jodie Whittaker) investigates in *Demons of the Punjab* (2018).

Below left: Grace, her grandson Ryan (Tosin Cole) and her husband Graham follow the Doctor's lead in *The Woman Who Fell to Earth*.

Below right from top: The Doctor continues to recover from her regeneration... and Grace discovers that the mysterious stranger has two pulses, in *The Woman Who Fell to Earth*.

Sharon D Clarke

Above: A despondent Ryan is given encouragement by his nan in *The Woman Who Fell to Earth*.

Below: Graham embraces his lost wife – or so he believes – in *It Takes You Away*.

→ heartbeats. She twigs there's something different about this woman but it doesn't faze her at all. In fact, it makes her more intrigued and willing to go on the journey. She's up for it in a big way and lives life to the full."

Grace's two greatest loves are Graham and her grandson Ryan. "She gets on terrifically well with Ryan. His mother has passed away and his father isn't in the picture, so the family unit is Ryan, Grace and Graham. What Ryan has a problem with is Graham being his granddad and he's really kicking against calling him granddad."

However, no-nonsense Grace refuses to get caught in the middle of the boys' familial tensions. "She's just like, 'You guys are going to have to get on with it. This is what it is. This is our life, we have to sort it out – so sort it out.' She's that kind of woman. She's not going to be torn. She's a very strong person but she's not hard with her strength. She's always coming from a place of love.

> **"It's really lovely playing someone who just loves life so much."**

"Grace is a lot of fun to play," continues Sharon, with a wide smile. "I'm doing another show at the moment called *Informer* which is a police series about the anti-terrorist unit. I play the DCI in that and she's very measured, very calm, very George Smiley in *Tinker Tailor Soldier Spy*. That character is so different to Grace. So it's really lovely playing someone who just loves life so much."

Sharon has clearly enjoyed her time on *Doctor Who*. "There's a lot of love happening here on this show, and it's genuine. People are putting the best of themselves into it. Everybody is remembering why they're there – to come together and do the work – but they want it to be fun at the same time. No one wants to be waking up thinking, 'Oh no, we've got to do this *again* today.' Everybody wants to be going, 'Yep, I'm going to be seeing my people today.' And the people are just glorious! Not just the cast, but everyone. Everyone in make-up and costume, the grips, the directors of photography, the whole team is a joy to work with. It's a completely happy set."

When recording is underway, the person leading that set is the director. Jamie Childs has directed four episodes this series, including *The Woman Who Fell to Earth* and *It Takes You Away*. "Jamie runs a happy ship because he's really cheery and he clearly loves what he's doing. He always sets the tone for each episode brilliantly. He's very good at gently coaxing, giving you notes that don't seem like notes. He'll just come and have a not-quite chat then go away and, as an actor, that'll make you think about what you need to be doing. He's not like, 'Right, I need you to do this.' He's not in your face in that way. He's a real sharer and is very genuine about his work. Jamie's a really lovely man, and I'd love to work with him again."

Things have become a little chaotic in the hair and make-up trailer. It's still toasty-warm inside but there's a problem. "We've got so many heaters on that the ice on the roof is melting and coming through," says Claire Pritchard. It's about time we got out of their way.

Before we leave, Sharon reflects on some of Series 11's less comfortable locations. "We've been in forests where it's dark and freezing, we've been in the wind, with rain lashing down in Sheffield... If you didn't have a good team around you, where everyone is banding together, it could be one hell of a shoot. You'd be like, 'It might all look great on telly, but I can't wait to get away from this job.'

"But *Doctor Who*'s not been like that all. It's been an absolute pleasure. I've really enjoyed this gig." **DWM**

MR AND MRS SHOWBIZ

Sharon D Clarke and Bradley Walsh are a musical pair. "We break out into song on set all the time," says Sharon. "We both absolutely love singing – especially when we've been out on location here at Canada Lake. We often have a nice little sing in our hut, trying to keep warm."

What do they like to sing? "A lot of jazz standards, *The Lush Life* [by Billy Strayhorn], a few Christmas carols jazzed up... We swap all sorts of tunes. 'What about this song? Do you remember that song? Have you heard this?'

"Bradley will sing round the set much more than I do," Sharon adds. "Tosin calls him Mr Showbiz, because he's got so many stories and such a wealth of experience both on and off the camera. He knows about the shots and crossing the line, and what kind of lenses they're using and how it's all going to look. He's a mine of information and a jack of all trades. Bradley will chip in with everything – and he always knows what he's talking about.

"Bradley is very easy to play against," she adds. "He's very easy to love which makes my job easier. I'm not fighting anything and not having to try to drag something out of somebody... he's always there for you. Plus he's a very, very funny man. He's glorious."

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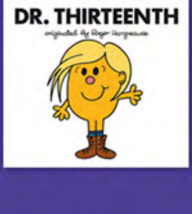
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A Call to Arms

Derrick Sherwin, who died in October, regarded *Doctor Who* as a relatively small part of his career. During the late 1960s, however, Sherwin's ingenuity and pragmatism gave us two of the most important creations in the series' history...

Feature by **ANDREW PIXLEY**

"It was going down the pan," said Derrick Sherwin, recalling the *Doctor Who* he joined in 1967. "It had to be changed, it had to be developed, it had to come alive... I wanted to get it out of this stupid thing of wandering around the universe... It's got to be to some extent made for the adults viewing, so they will not only need to watch it because the kids are watching it, but because they enjoy it."

Born in High Wycombe on 16 April 1936, Derrick George Sherwin was a tough, determined man. He was often blunt and outspoken – a means to an end in getting his visions onto the small screen. Weak scripts were quickly replaced and strategies were adopted to make meagre budgets appear vast. Originally an actor and scenic designer, he spent two years on *Doctor Who*, first as story/script editor, then writer, and finally as producer overseeing a major transition – in the process creating two enduring pieces of the narrative's ongoing mythology.

Sherwin's first TV play, *Yob and Nabob*, was a 20th-century fable about a hitchhiker playing mind-games with a Rolls-driving tycoon; it went out as part of BBC2's prestigious *Theatre 625* strand on Boxing Day 1965. Concurrently, Sherwin was starting to appear regularly as the prickly Welsh centre-forward Bryn Morriston in *United!*, BBC1's twice-weekly football drama. "I was forced to rewrite much of my own dialogue," noted Sherwin in his 2014 memoir *Who's Next?*

The troubled *United!* was revamped in February 1966, with Bryn being written out the following month. While Sherwin continued acting in series like *Armchair Theatre*, his focus turned more to writing. He remained with *United!* as a writer, developing Brian Hayles' storylines into scripts for broadcast from July 1966 to February 1967, working alongside Dick Sharples and Malcolm Hulke, among others.

Sherwin's penultimate acting role was in the Hammer film *The Vengeance of She* in summer 1967, while on the writing front he adapted romantic tales

ARMCHAIR
THEATRE

While Sherwin continued acting in series like *Armchair Theatre*, his focus turned more to writing.

Above: Derrick Sherwin appeared in the groundbreaking drama anthology *Armchair Theatre* in the 1960s.

Right: Derrick Sherwin, aged just three, with his teddy bear.

Far right: A scene from *The Elder Statesman*, shown on BBC Television on 9 May 1960. The cast included Derrick Sherwin as Michael Claverton-Ferry, William Russell as Charles Hemington, Vanessa Redgrave as Lord Claverton's daughter Monica and Eric Portman as Lord Claverton.

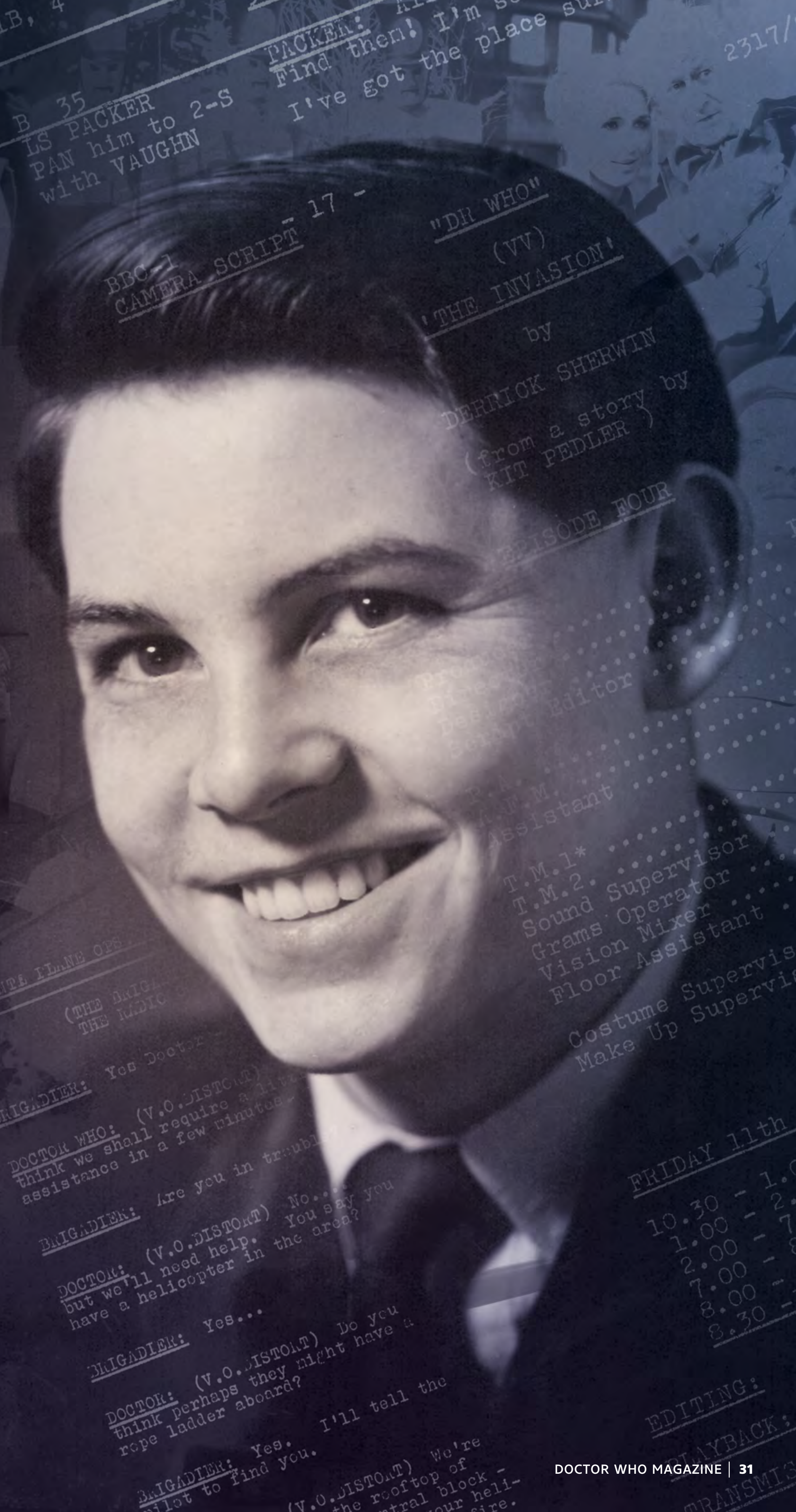
Opposite page: A portrait of the young Derrick Sherwin.

for BBC1's *Boy Meets Girl* anthology, wrote a story for the police series *Z Cars*, and contributed two striking plays to *Thirty-Minute Theatre*, the BBC2 series which, he felt, honed his storytelling skills. *The Timekeepers* – in which he played an anaesthetist – was a car-crash victim's fantasy as surgeons battled to save him, while his adaptation of Robert Moore Williams' *The Metal Martyr* concerned a robot that believed itself to be a man; depicting the machine involved recycling a costume made for BBC2's science-fiction anthology *Out of the Unknown*. Though *The Vengeance of She* and *The Timekeepers* marked his final official acting roles, there was to be another, less formal one in due course.

"Three months of hell," was how Sherwin described his time on the ATV soap opera *Crossroads* in late 1967, working alongside Peter Ling and Terrance Dicks on storylines written by Don Houghton. However, this got him an interview with BBC Head of Serials Shaun Sutton for a story editor position on *Doctor Who*. Sherwin was only casually acquainted with the show, having occasionally watched it with his children, but Sutton saw enough potential to offer him the job.

Starting in November 1967, Sherwin immediately encountered problems when it was felt that Victor Pemberton's scripts for *The Colony of Devils* (latterly *Fury from the Deep*) needed to be deferred, being replaced in the meantime by the intended season finale – *The Web of Fear* by Mervyn Haisman and Henry Lincoln. Disliking the prevailing reliance on monsters, which he felt were unconvincingly realised on screen, Sherwin aimed to stretch the format with new writers. One of the first people he contacted was *Crossroads*' Peter Ling. "He was very good with children's stories," Sherwin told Doctor Who Magazine in 2014. "[Peter] said, 'I can't write *Doctor Who*', and I said, 'Peter, come on, don't write about *Doctor Who*, write about children's stories.'... It's really all about inspiring writers, being a story editor."

Ling was commissioned for *Man Power* (latterly *The Mind Robber*) – which propelled the Doctor and his friends into a bizarre dimension populated by fictional characters. This was followed by *The Dominators*, a cautionary tale about pacifism from the Haisman-Lincoln team which still relied on monsters, as did *The Lords of the Red Planet*, a storyline requested from Brian Hayles. Sherwin also commissioned a test piece entitled *The Dreamspinner* from Paul Wheeler, a fellow contributor to *Thirty-Minute Theatre* and *Boy Meets Girl*; when this failed to work out, it was quickly written off. →



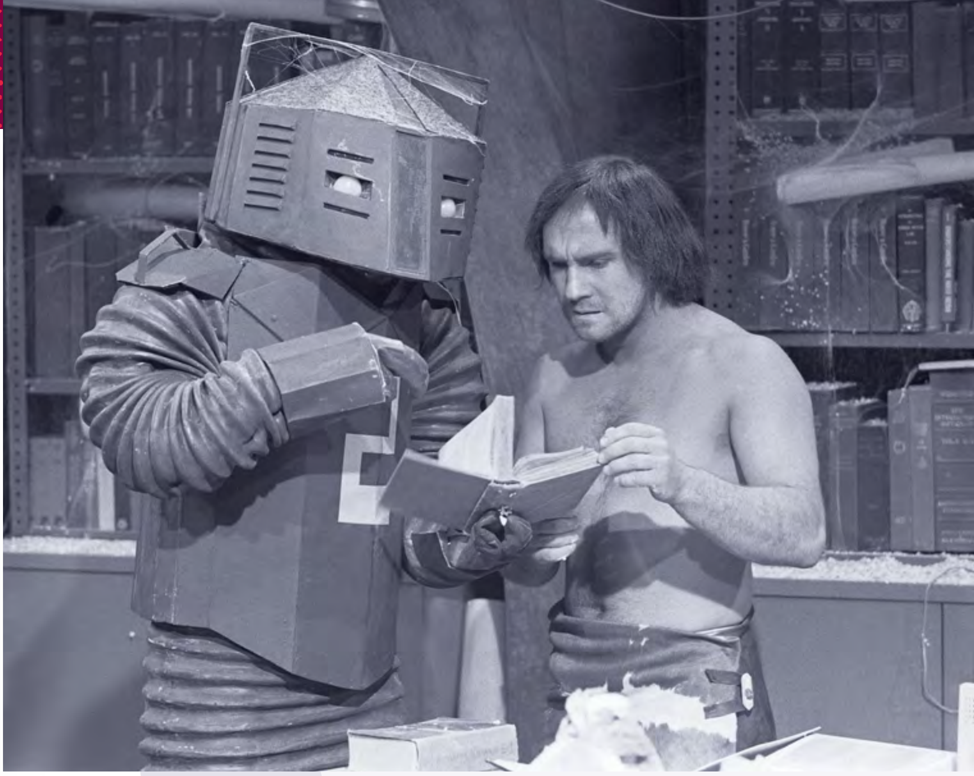
PACKER: Find them! I'm sure
I've got the place sur
LS PACKER
PAN him to 2-S
with VAUGHN
BBC-1
CAMERA SCRIPT - 17 -
"DR WHO"
(VV)
'THE INVASION'
by
DERRICK SHERWIN
(from a story by
KIT PEDLER)
EPISODE FOUR
Editor
Assistant
T.M.1
T.M.2
Sound Supervisor
Grams Operator
Vision Mixer
Floor Assistant
Costume Supervisor
Make Up Supervisor
FRIDAY 11th
EDITING:
PLAYBACK:
DOCTOR WHO: (V.O.DISTORT) I think we shall require a little assistance in a few minutes.
BRIGADIER: Yes Doctor
BRIGADIER: Are you in trouble
DOCTOR: (V.O.DISTORT) No... but we'll need help. You say you have a helicopter in the area?
BRIGADIER: Yes...
DOCTOR: (V.O.DISTORT) Do you think perhaps they might have a rope ladder aboard?
BRIGADIER: Yes. I'll tell the pilot to find you.

Right: The robot 2 (Geoffrey Matthews) and Ed (Barry Jackson) in *The Metal Martyr*, an episode of BBC2's *Thirty-Minute Theatre* that was broadcast on 27 November 1967. The script was adapted by Sherwin from a story by Robert Moore Williams. For the *Doctor Who* story *The Mind Robber* (1968), this robot costume – and others which were first made for the *Out of the Unknown* episode *The Prophet* (broadcast 1 January 1967) – were modified and reused.

Below left: A publicity photograph of actor Derrick Sherwin, aged about 19.

Below centre: An advert for ABC's *Armchair Theatre*, in which Sherwin had prominent roles.

Below right: The title sequence from *Richard the Lionheart*, in which Sherwin also appeared.



→ Sherwin never saw *Doctor Who* as his long-term plan. Hoping to move on to a new BBC series, in March 1968 he recruited Terrance Dicks as his replacement. But Sherwin's quick thinking was required when pre-production of *The Dominators* hit problems. Ditching the final scripts, he developed his own denouement, leaving him an episode short before the start of *The Mind Robber*. "I had to fill the spot and join the two together," he told **DWM**. "I thought, 'OK, fine: I can do that,' but [producer] Peter [Bryant] said, 'You've got no budget, no actors other than the lead actors, no sets because we don't have money for that, no monsters… You've got the lead actors and the TARDIS.'" With a white cyclorama and the *Out of the Unknown* robot suits of the type seen in *The Metal Martyr*, he developed a surreal 'buffer' episode to open *The Mind Robber*.

Experimenting with comedy in the show, Sherwin commissioned Dick Sharples for *The Amazons* (latterly *The Prison in Space*). The Cybermen had been popular foes in 1967 and, when a rather brief storyline was submitted by their co-creator Kit Pedler, it fell to Sherwin to develop it into scripts in May 1968. Seeing this as a chance to redefine *Doctor Who* with a 'pilot' serial, he had the Doctor return to near-future England and encounter Colonel Lethbridge-Stewart, his army collaborator in *The Web of Fear*. Now promoted to Brigadier, Lethbridge-Stewart helmed the British arm of a new, international, scientific-military organisation called UNIT (United Nations Intelligence Taskforce). Sherwin's script for *The Invasion* included extensive action-orientated location sequences achieved with help from the Ministry of Defence.

During the summer, Sherwin commissioned Robert Holmes for a stand-by story called *The Space-Trap*, while Malcolm Hulke was asked to develop *The Impersonators* for the end of the 1968-69 series. Late June saw Sherwin solving another production panic when Frazer Hines – who played the Doctor's companion Jamie – was quarantined because of suspected chickenpox and unable to record the second episode of *The Mind Robber*. The story editor used the narrative to solve the problem: the fictional dimension allowed the Doctor to build Jamie a new face – with another actor deputising for him until Hines' return.

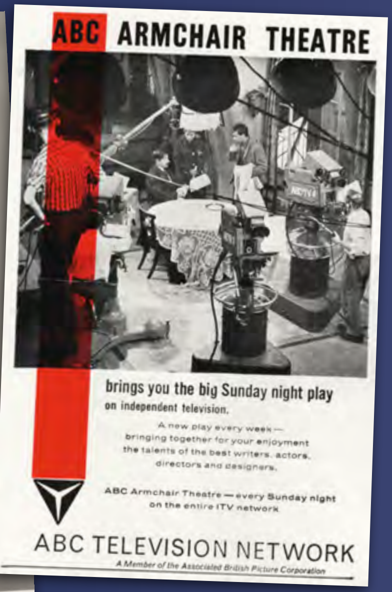
When *The Lords of the Red Planet* was abandoned, Terrance Dicks commissioned Brian Hayles to write *The Seeds of Death* as a replacement, while Sherwin unsuccessfully tried to tempt Peter Ling into devising a second story as imaginative as his first. Meanwhile, Peter Bryant was delighted by *The*

EARLY STAGES

"May I congratulate 18-year-old Derrick Sherwin," wrote the *Shields Daily News* critic on 18 May 1954, reviewing *The Seventh Veil* at Tynemouth Repertory Theatre. "He covered-up brilliantly when he accidentally knocked a glass from a table and made it all part of the play." Sherwin's quick thinking and problem-solving was evident even at this point, just a few months after he emerged from the London Academy of Music and Dramatic Art to work as an actor and scenic designer at a number of repertory companies.

Following National Service in the RAF from June 1954, Sherwin returned to rep at High Wycombe's Intimate Theatre, where he met his first wife, Jane. His short-lived West End debut came with Emlyn Williams' problem-child play *Beth* in March 1958, and, in addition to working as a stage-hand with the London Festival Ballet, he was soon appearing on television, starting with Anthony Stevens' BBC adaptation of *Duty Bound* in May 1958 and making his mark as Second Lieutenant Carroll in the tense National Service drama *Incident at Echo Six*. More prominent roles followed in the BBC kidnap serial *Here Lies Miss Sabry*, the play *Wedding Bells* and editions of ABC's *Armchair Theatre*. He diverged into film series such as *Richard the Lionheart* and support features in Merton Park's *Edgar Wallace* series.

PHOTOGRAPH BY JOHN VICKERS LONDON



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Richard the Lionheart

Invasion, as Sherwin recalled in 2014: "Peter said, 'This is brilliant! It's wonderful! You've got this UNIT thing!... Why don't we carry it on?"

Further script problems hit in October 1968. Rewrites forced *The Prison in Space* to be replaced by *The Space-Trap* (renamed *The Krotons*). Sherwin himself prepared to write a new season finale, and soon commissioned Robert Holmes for the monster-free story *The Space Pirates*.

Changes loomed at the end of 1968. Sherwin's other series had not materialised; meanwhile, Peter Bryant aimed to launch Jon Rollason and Keith Williams' format *Highway to Action* (about an RAF troubleshooter unit), allowing Sherwin to become *Doctor Who*'s producer in spring 1969 and thus take the series into colour production. To assist Terrance Dicks, former actor Trevor Ray – who had appeared in Sherwin's *Z Cars* story – joined the team. In December, *The Impersonators* was abandoned along with Sherwin's planned story, meaning Patrick Troughton's tenure as the Doctor would now climax with Sherwin's first story as producer – the ambitious ten-part adventure *The War Games*, written by Hulke and Dicks.

> "The actor we'd originally cast couldn't act! So I said 'Get that uniform off – I'll do it myself!'"

Noting the success of *The Invasion*, Sherwin looked ahead to autumn 1969. "We were going from black and white into colour," he told **DWM** in 1990. "We couldn't keep on creating spaceships and monster suits... and going out to the back end of nowhere to film alien planets – it just wasn't on with the financial restrictions that existed." To make *Doctor Who* compelling family adventure, he looked back at previously successful science-fiction brands. "What I wanted to do essentially was bring *Doctor Who* down to Earth," he said in **DWM**'s 1983 Winter Special. "I wanted to mould the show along the lines of the old *Quatermass* serials which I'd found so compelling."

"We are introducing a new actor to play Doctor Who but the character stays essentially the same," wrote Sherwin to the BBC Copyright Department on New Year's Eve 1968. "The character of Brigadier Lethbridge-Stewart was first introduced in [*The Web of Fear*] written by Mervyn Haisman and Henry Lincoln. [In *The Invasion*] I also introduced a force called UNIT at the head of which was Brigadier Lethbridge-Stewart... We intend to continue with UNIT and consequently Lethbridge-Stewart."

Sherwin now conjured up another key element of the *Doctor Who* universe as a means to temporarily conclude the Doctor's temporal wanderings and have him exiled to a recognisable, cost-effective Earth. The Doctor's origins had never been made entirely clear, so when story-lining *The War Games* Sherwin instructed the writers that the traveller should be captured by his own people. "Derrick Sherwin and I were discussing the story one day," Terrance Dicks told *The Essential Doctor Who* in 2016. "He said, 'He belongs to a mysterious race called the Time Lords doesn't he?' And that was it! Everything came from that."

Sherwin's wife, Jane, was one of the guest artists in *The War Games*, which was recorded during the spring. Meanwhile, Sherwin conducted a major rewrite on Bryant's *Highway to Action* project under the pen-name Ben Williams. With RAF and MOD assistance, *Project Singapore*, a two-part pilot for what was now called *Special Project Air*, enjoyed overseas filming between the monochrome and colour eras of *Doctor Who*.

Colour production commenced in September 1969 with location filming for *Spearhead from Space*. Alongside the new Doctor, Jon Pertwee, Sherwin appeared in person as a non-speaking UNIT attendant – a final, albeit informal, acting role. "The actor we'd originally cast couldn't act! So I said 'Get that uniform off – I'll do it myself!'" he told **DWM** in 1990. Weeks later, industrial action at Television Centre threatened to force the abandonment of the serial. Again, Sherwin saved the day, telling the **DWM** Winter Special: "That was a nightmare time... I had to make the decision there and then to do it all on film with the restraint of not being able to get any more money."

While *Spearhead from Space* was completed on location, Peter Bryant and Trevor Ray were moved onto *Paul Temple*, a high-profile BBC1 colour series featuring Francis Durbridge's famous detective; since starting production in July under producer Alan Bromly, it had run into problems. Bryant struggled with it, so Sherwin was asked to join him as co-producer and ready scripts for recording from January 1970. Sherwin revamped the format and struck a deal with Taurus Films of Munich, allowing the co-production lavish location shooting across Europe; one episode, *Games People Play*, was filmed entirely in Malta. "It *is* total escapism, this series, [but] it must also be believable," Sherwin told the *Radio Times*. →

Above left: Frazer Hines as Jamie and Wendy Padbury as Zoe record a scene for *The Mind Robber* Episode 1, the first instalment of *Doctor Who* to be written by Sherwin.

Above right: John Breslin as Captain Monroe and Nicholas Courtney as Brigadier Lethbridge-Stewart rehearse a shot for Episode 2 of *Spearhead from Space* (1970), the second and final story to credit Sherwin as the producer of *Doctor Who*.

Left inset: In *Spearhead from Space* Sherwin stepped in to play the non-speaking role of a UNIT car-park attendant.

Below left: The Doctor (Patrick Troughton) and two of the Time Lords (Trevor Martin and Bernard Horsfall) in Episode Ten of *The War Games* (1969).

Below Right: Derrick's wife Jane Sherwin appeared as Lady Jennifer Buckingham in *The War Games*.

Right: Sherwin pictured in the early 1980s.

Below left: Francis Matthews as Paul Temple.

Below right: Three images from the *Paul Temple* episode *Cue Murder!*, co-written by Sherwin: the titles; host Humphrey Dean (Philip Madoc) with panellists Drusilla Ardrey (Katharine Blake), Paul Temple and Eric Margolis (Donald Houston); and the TV studio in which the episode is set.

“I wrote to Michael Grade and said, ‘Look, obviously the BBC can’t afford to do this... I will take it off your hands.’”

→ *Paul Temple* continued recording until July 1971, including scripts by Sherwin under pen-names such as David Roberts or (when joined by script editor Martin Hall) David Simon. Early 1972 saw Sherwin producing BBC1’s crime anthology *The Man Outside*. This included Peter Draper’s black comedy *A Persistent Coffin* about the scheming inhabitants of Pswllab, a Welsh township featured in a 1965 edition of Rediffusion’s *Blackmail* in which Sherwin had played an amorous librarian. This play spawned the series *The Perils of Pendragon*, which Sherwin produced in late 1973.

Frustrated by BBC management, Sherwin went freelance and established AZ Productions with Martin Hall. In early 1974 he co-created and produced the lavish children’s film series *Skiboy* at Saint-Luc, Switzerland in a deal with ATV. “I sent a letter on a Friday, Sir Lew [Grade] called me at 9.15 on the Monday morning. I was there by 10 – by 10.30 it was all fixed,” Sherwin told the *Daily Mirror*.

Sherwin conducted emergency script surgery on *Kim & Co*, another European children’s adventure series, and with Hall wrote the ghostly *Nobody’s House* for Tyne Tees in 1977. As well as scripting HTV’s *Magic Circle* for ventriloquist Ray Alan, he headed Westward Television International from 1978, producing the religious series *Sunday Sweet Sunday* the following year. In the early 1980s Sherwin ran a computer animation company, then moved to Thailand where he managed a bar, together with renovations and bungee-jumping companies.

Back in England in 1985 he tried to acquire the rights to *Doctor Who*. In the 1990 interview with **DWM** he recalled: “I wrote to [BBC1 Controller Michael Grade] and said, ‘Look, obviously the BBC can’t afford to do this... I will take it off your hands, produce it independently, and sell it back to you as a package.’ He turned me down.”

A few years later he tried again, this time approaching Head of Serials Peter Cregeen. “So now I’ve offered to buy *Doctor Who* out twice!” he said in 1990, adding that he was working on the format for a new science-fiction series starring UNIT. This proposal was also rejected – Sherwin had devised the concept while a staff-member at the BBC, so was unable to develop the idea independently.

Seemingly undeterred, Sherwin was still working on new ideas for television until the illness that led to his death on 17 October, at the age of 82.

“It may not have been the most momentous time in the convoluted development of my career, but it was the period that defined me as a writer, script editor and finally a producer,” noted Sherwin of his *Doctor Who* experience. Although his months guiding the Doctor’s fortunes hadn’t been part of his career plan, Sherwin’s quick thinking had saved the show from many a scrape, added considerably to its fictional universe, and created a robust new format to launch it into a new decade. **DWM**

CUE MURDER!

Doctor Who wasn’t the only series to benefit from Derrick Sherwin’s scriptwriting talent. A notable example of his other work is *Cue Murder!*, a 1971 instalment of BBC1’s thriller series *Paul Temple*. The episode is credited to ‘David Simon’ – a pen-name used by Sherwin and the series’ script editor Martin Hall – and is just as ingenious as Sherwin’s script for Episode 1 of *The Mind Robber*.

Cue Murder! is presented partly as a conventional narrative and partly as the raw recording of a sensationalist TV show called *Guilty Party*. “Best-selling mystery writer” Paul Temple (Francis Matthews) joins bitchy journalist Drusilla Ardrey (Katharine Blake) and former police inspector Eric Margolis (Donald Houston) on the *Guilty Party* panel to investigate the murder of a woman in her Suffolk home in 1964. Set entirely within a studio and control gallery at Television Centre, the action is played out on one basic set as the programme’s audience file in to take their seats. Unctuous host Humphrey Dean (Philip Madoc) opens with a pappy warm-up routine before the ersatz show unfolds and the tragic truth is uncovered.

PAUL
TEMPLE

While *Paul Temple* was often sold on its exotic location filming, this claustrophobic, minimalist entry demonstrates the series at its most potent and imaginative.

BBC

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THE CYBER CONTROLLER

In 2014 Derrick Sherwin was interviewed on stage at the Whooverville convention in Derby. These edited highlights of his typically outspoken remarks are published here for the first time...

Interview by **IAN PARKES** Words by **GREG MARTIN**

How did you become story editor of *Doctor Who?*
I was working on *Crossroads* with Terry Dicks and Peter Ling. We were a team together. Once a week we'd travel up to Birmingham and have a script conference over breakfast on a Monday morning, breakfast being gin and tonic and kippers. I was on *Crossroads* for three months, and you can't cope with that sort of pace for much more than that.

I got a call from [the BBC's Head of Serials] Shaun Sutton. He'd known me as an actor, but he knew I'd been writing as well and he thought I'd probably be right for *Doctor Who*. This was quite a jump from *Crossroads*.

When you arrived at the office were there scripts that had already been developed?
There were pieces of paper with writing on them but they weren't necessarily scripts. They were fairly awful, and would have been almost impossible to act. This is what Pat Troughton was having to work with. I was brought over to clean the mess up and start again.

What was the first story you worked on?
I stood in on Victor Pemberton's script, *Fury from the Deep*.

That was a very good story...
It should've been, but the special effects back then were pretty basic. These were the early days of television. But if something didn't work you had to rewrite it. You had to get on with it.

The next story, *The Wheel in Space*, introduced a new companion, Zoe. Where you involved in the casting of Wendy Padbury?
No, I was simply on the script side. She was super, absolutely gorgeous. Not just good-looking but a good little actress as well. She wasn't very good at kung-fu though. We needed her to throw the big man, the Karkus, in *The Mind Robber* and she wanted to do it again and again because she couldn't get it right. But he was a big guy and she was tiny. Poor girl.

Tell us about *The Dominators*.
[laughs] Oh, forget it, forget it!

The story introduced the Quarks...
That was a name I came up with. I found it in the dictionary! *The Dominators* was just awful.

Left: Cybermen advance on UNIT troops in Derrick Sherwin's seminal 1968 story *The Invasion*.

Right: Sherwin's first *Doctor Who* assignment was *Fury from the Deep* (1968), starring Deborah Watling (as Victoria), Patrick Troughton (the Doctor) and Frazer Hines (Jamie McCrimmon).

Cutting *The Dominators* down from six episodes to five meant that the next story, *The Mind Robber*, was an episode short – so you had to write one.
I had no money, no story, no sets… just a white backcloth and some old monster costumes from storage.

Speaking personally, I think the first episode of *The Mind Robber* is the best episode of the five.
It went very well. I was very pleased with that serial, altogether. Peter Ling's writing was superb. He was a very good storyteller, especially with children's stories, which of course were what *The Mind Robber* was based on.

You wrote the next story, *The Invasion*, yourself.
Under duress, because [producer] Peter Bryant had commissioned a Cyberman story from dear old Kit Pedler, who was a super guy. He was an ophthalmologist who had an interest in cybernetics, but he couldn't write a script to save his life, he really couldn't. All the people who'd been involved with the Cybermen before were busy or didn't want to do any more *Who*s, so Peter said to me, "You're the story editor – you do it!" So I said, "Oh thanks a lot, write eight scripts on top of everything else!" I had to write eight, because we were falling short on other scripts.

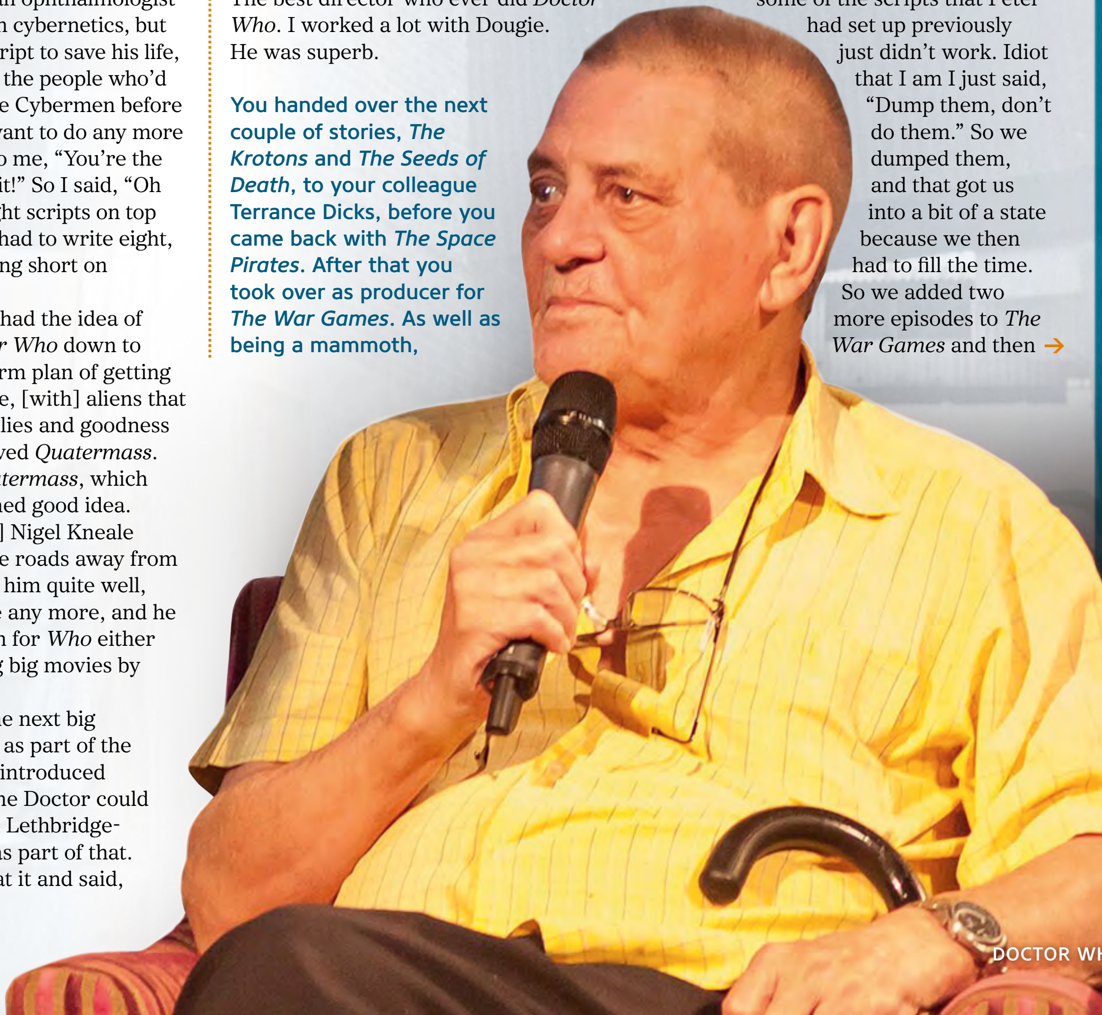
At the same time I had the idea of trying to bring *Doctor Who* down to earth. I had a long-term plan of getting the series out of space, [with] aliens that looked like wobbly jellies and goodness knows what else. I loved *Quatermass*. Everybody loved *Quatermass*, which I thought was a damned good idea. [*Quatermass* creator] Nigel Kneale happened to live three roads away from me and I got to know him quite well, but he wouldn't write any more, and he wouldn't have written for *Who* either because he was doing big movies by that time.

So I had to write the next big Cyberman story, and as part of the down-to-earth idea I introduced UNIT as something the Doctor could work with. I included Lethbridge-Stewart and Benton as part of that. Peter Bryant looked at it and said, "That's great, that's exactly what we need for the series." Lethbridge-Stewart went into that and continued on.

> **"There were pieces of paper with writing on them but they weren't necessarily scripts."**

The story was directed by Douglas Camfield…
The best director who ever did *Doctor Who*. I worked a lot with Dougie. He was superb.

You handed over the next couple of stories, *The Krotons* and *The Seeds of Death*, to your colleague Terrance Dicks, before you came back with *The Space Pirates*. After that you took over as producer for *The War Games*. As well as being a mammoth, ten-part story this was the last to feature Patrick Troughton and the last to be made in black and white. I imagine there were a lot of problems there.
There were. It had started out as six episodes but we had to add to it because some of the scripts that Peter had set up previously just didn't work. Idiot that I am I just said, "Dump them, don't do them." So we dumped them, and that got us into a bit of a state because we then had to fill the time. So we added two more episodes to *The War Games* and then →



Above The Men from UNIT in action in *The Invasion*.

Top left: Teel (Giles Block) and Kando (Felicity Gibson) are threatened by a Quark in *The Dominators* (1968).

Top right: Jamie (Hamish Wilson), the Doctor, Zoe (Wendy Padbury) and Gulliver (Bernard Horsfall) are trapped in The Land of Fiction in *The Mind Robber* (1968).

Left: Derrick Sherwin interviewed at Whooverville VI on 30 August 2014.
Photo © LWD Productions.

DERRICK SHERWIN

Above: On the planet of the Time Lords, the Doctor awaits the verdict of his trial in Episode Ten of *The War Games* (1969).

Above right: The Doctor, Jamie and Zoe find themselves in the trenches of the First World War in Episode One of *The War Games*.

Below left: A promotional picture of Caroline John and Jon Pertwee on location for *Spearhead from Space* in 1969.

Below right: The Autons attack in Episode 4 of *Spearhead from Space* (1970).

→ two more, until we were up to ten episodes. At the end of which we had to kill off Doctor Who and prepare to bring in a new guy. We were also changing over to colour, which I had to aim for, so it was quite a heavy time.

How did it come about that Patrick Troughton left in this serial?
When I joined the show he'd already been in it for a couple of years so he was pretty tired. We were doing 42 episodes a year and if that was tough on a writer then it was very hard for an actor. He was getting a bit tetchy, a bit annoyed. Peter Bryant also had a fairly short fuse. On one of the recording days Patrick was in the studio when he blew up and said he couldn't do this rubbish script. Peter said, "You're being paid – of course you can do it!" It turned into a very big row, at the end of which Pat said, "That's it, I'm off. Forget the contract." And Peter said, "Fine, don't worry – you're fired!" So they were both at it together. It was great fun to watch from the gallery. I wish I'd recorded it! It wasn't necessary, but they were both tired.

The pressure must have been terrible.
It was outrageous. If I hadn't been a young man I think I would've died. But it was a learning curve. Then it came to Patrick leaving at the end of *The War Games* and I brought in Jon Pertwee. He was a great guy, but he didn't want to do comedy. He said, "I want to be an *actor*." He wanted to do it straight. The first show I had for him was the Autons.

> "I had a long-term plan of getting the series out of space."

Spearhead from Space **was like a relaunch of the entire series.**
It was getting to what I'd originally wanted to do – shake the series up and bring it into reality. A theatrical reality! I wanted people to like he show again and stay with it. I wanted empathy with the characters, excitement with the plots... what a show should be.

Was it also part of your plan to leave the series after this story?
Not at all. I was happy to stay with *Who*. I'd taken so much trouble to put the new deal together. I would've stayed, but Peter Bryant had taken over *Paul Temple*, which needed elbowing into some semblance of a drama. Peter wanted to cancel the series but of course the BBC couldn't do that because they'd have lost a lot of money, so he said, "Get Derrick over here, he'll do it." He asked me and I said, "No. I'm sorry, I'm enjoying doing my job. I'm a producer. I'll do it on the condition that I produce, or produce with you, and that I don't script edit, write and all the other things I'm used to doing." He had no option. So I went over to *Paul Temple* straight away and put together 26 hours of thrillers in something like four weeks. Whoopee! **DWM**

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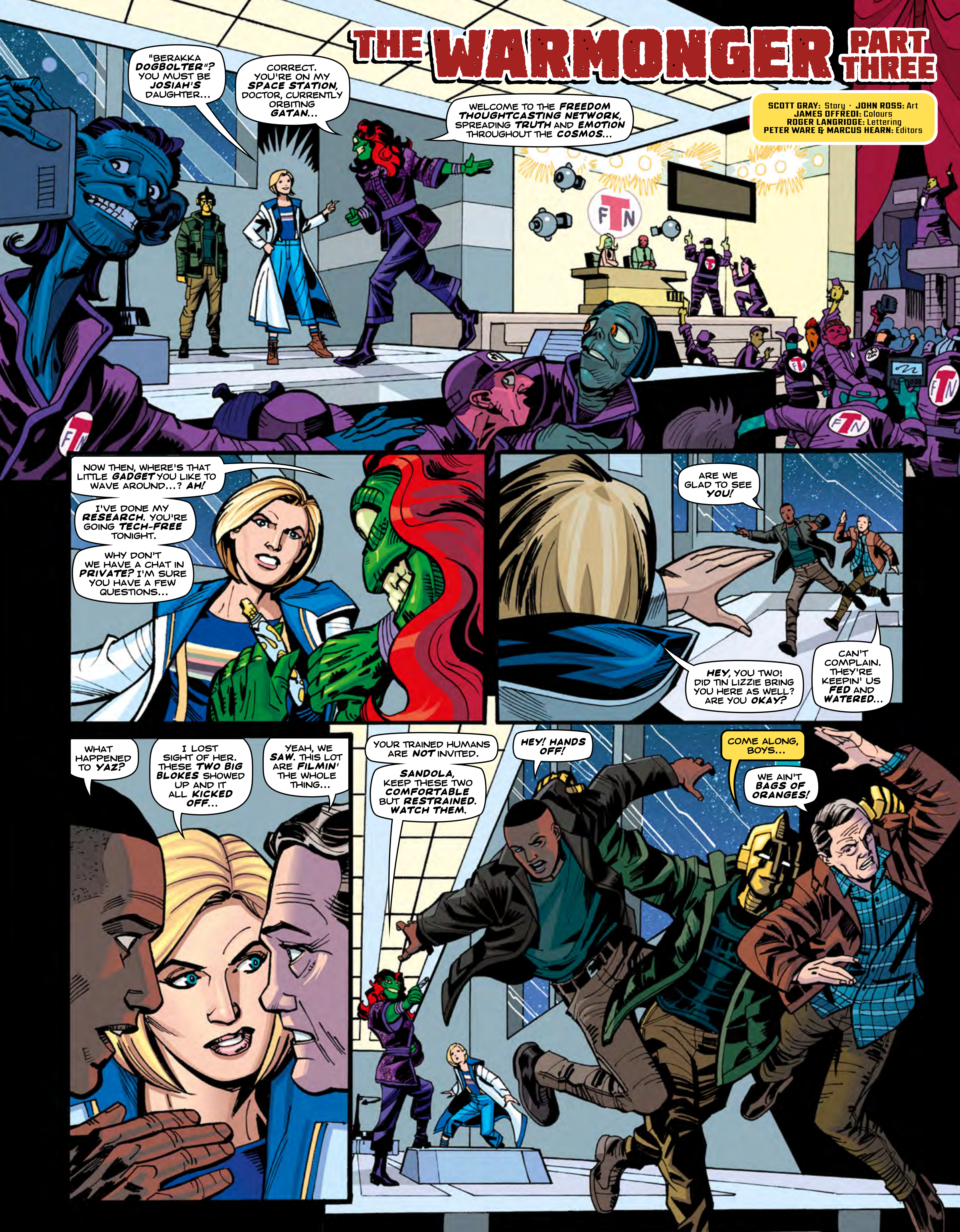
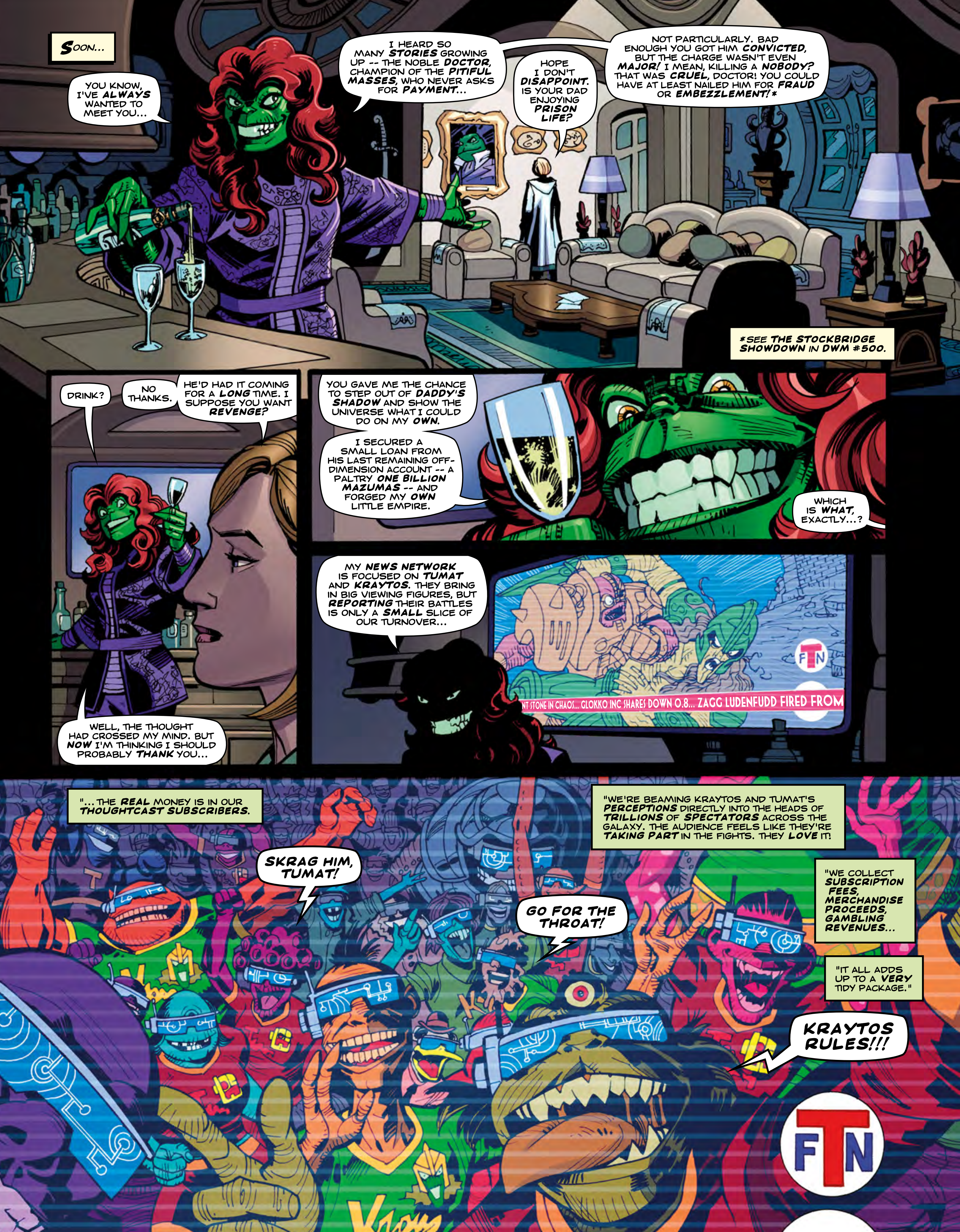
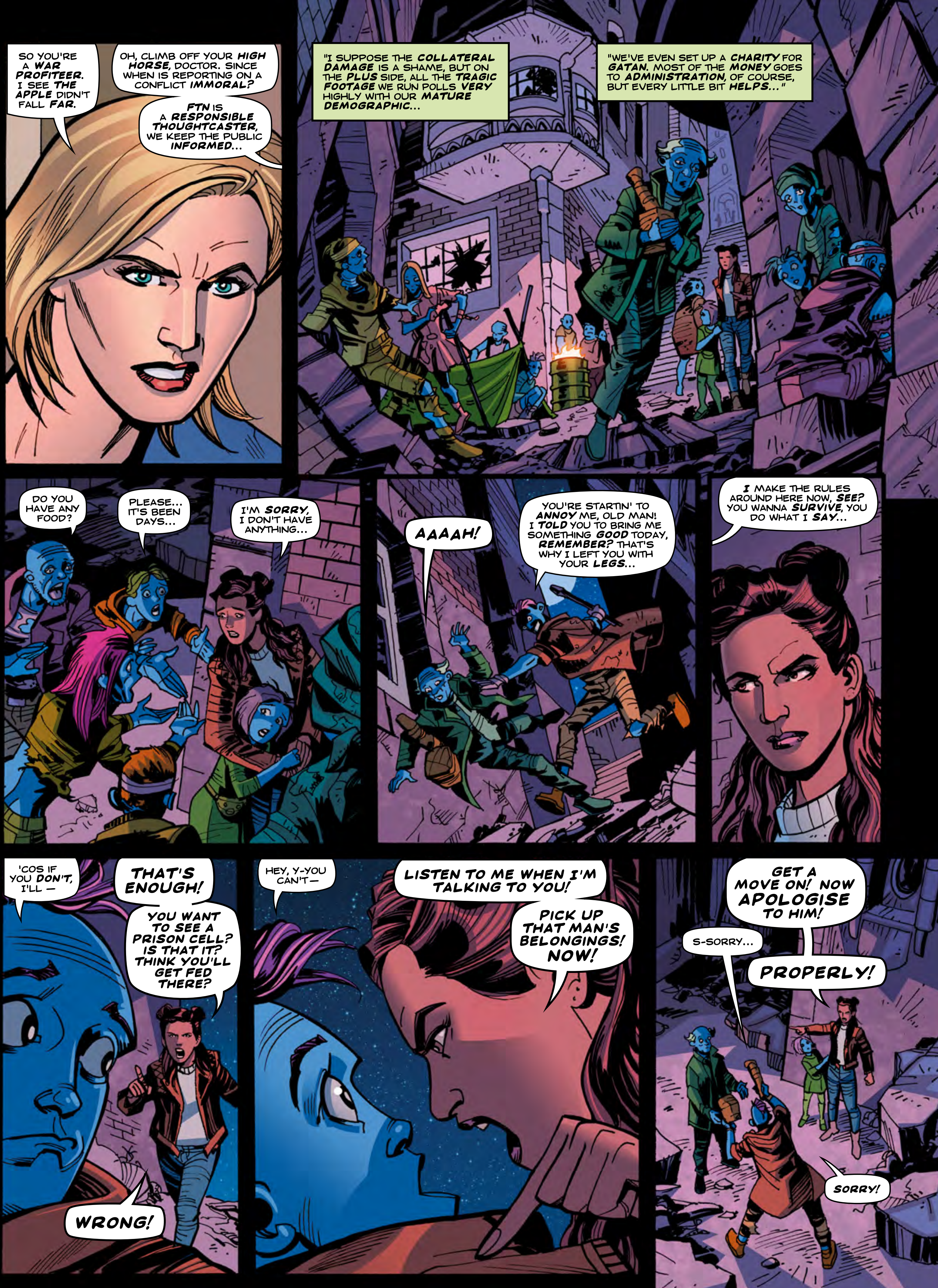
STOP
LEATHER GOODS

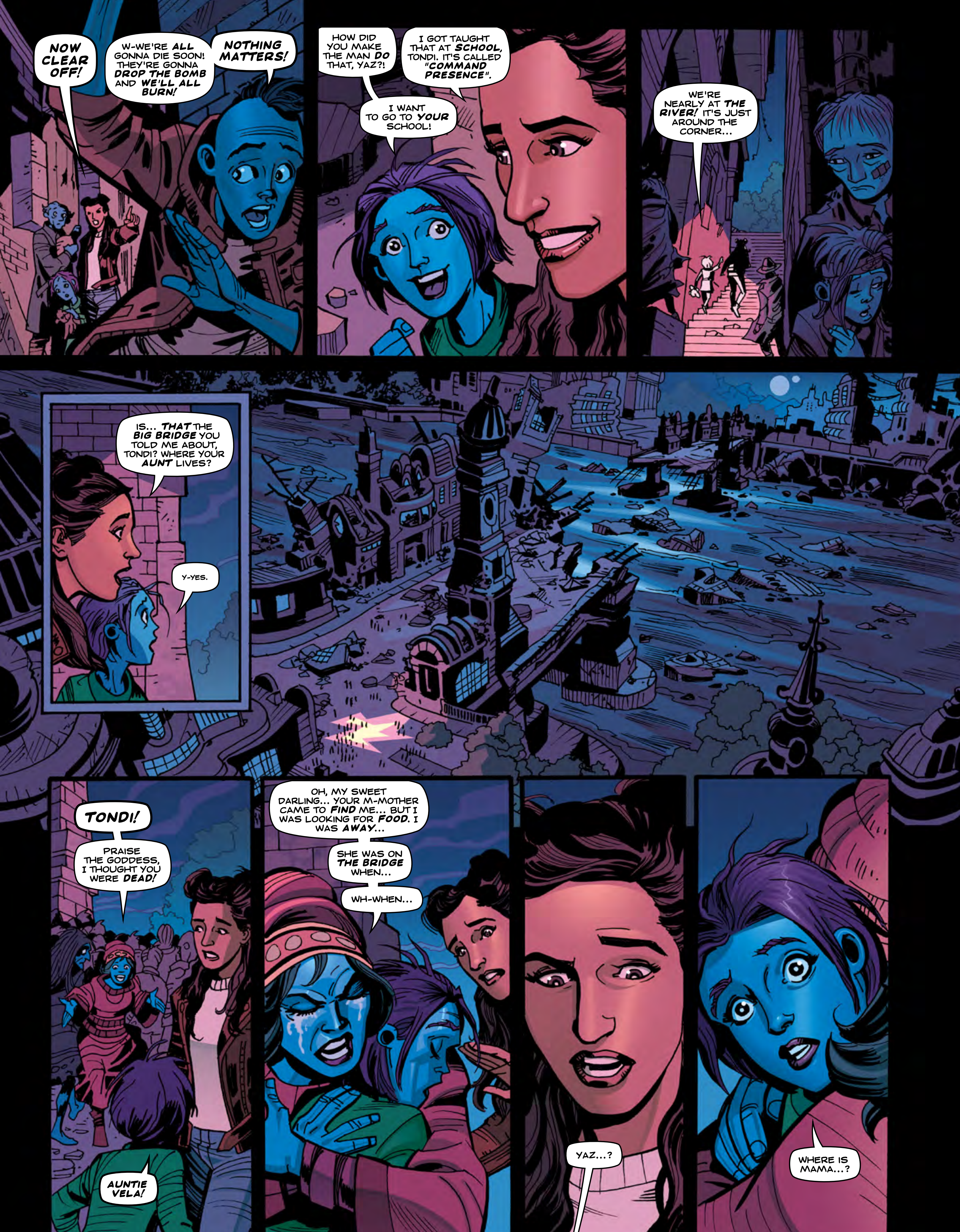
THE WARMONGER PART THREE

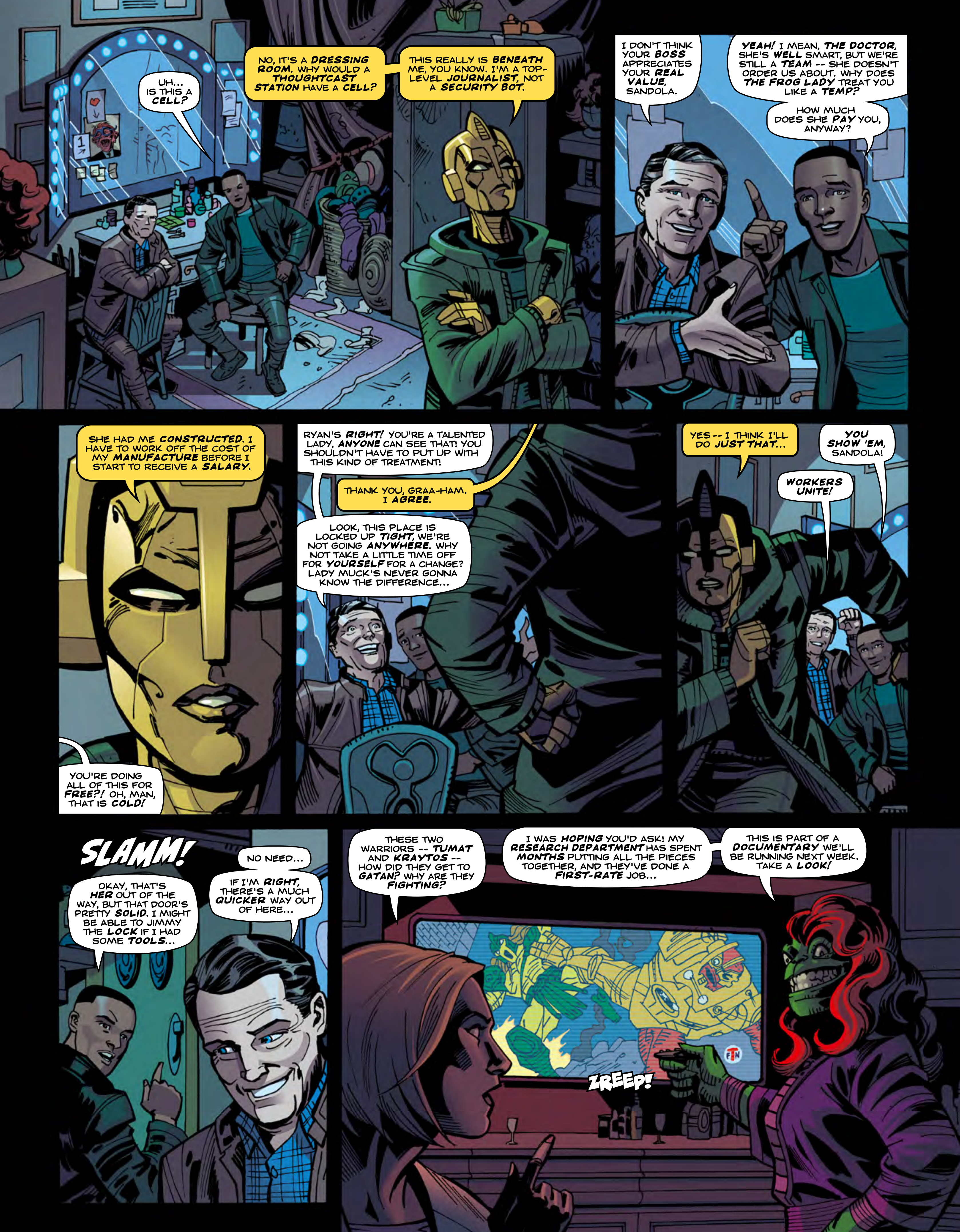
SCOTT GRAY: Story · **JOHN ROSS:** Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

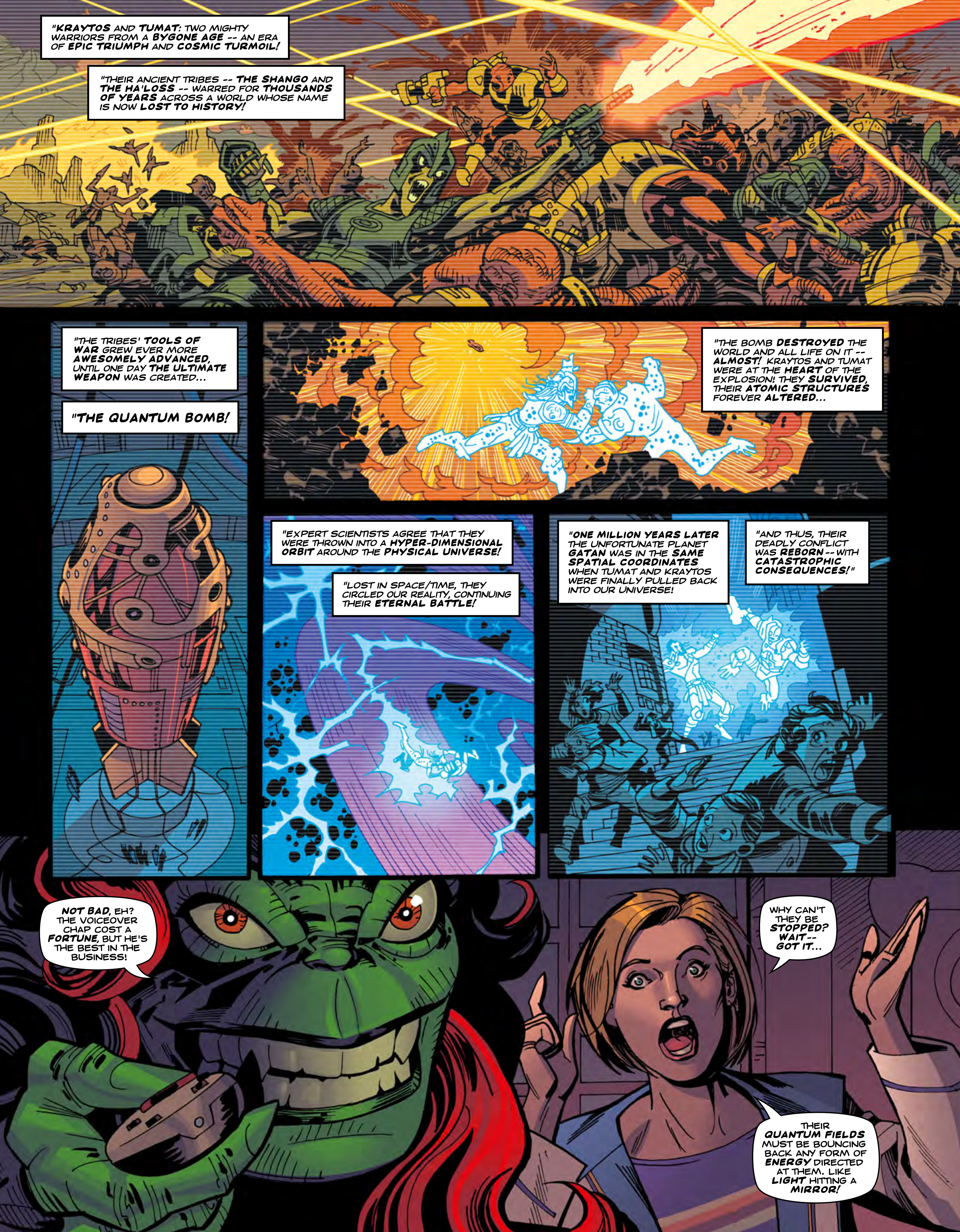

"BERAKKA DOGBOLTER"? YOU MUST BE JOSIAH'S DAUGHTER...
CORRECT. YOU'RE ON MY SPACE STATION, DOCTOR, CURRENTLY ORBITING GATAN...
WELCOME TO THE FREEDOM THOUGHTCASTING NETWORK, SPREADING TRUTH AND EMOTION THROUGHOUT THE COSMOS...
FTN
NOW THEN, WHERE'S THAT LITTLE GADGET YOU LIKE TO WAVE AROUND...? AH!
I'VE DONE MY RESEARCH. YOU'RE GOING TECH-FREE TONIGHT.
WHY DON'T WE HAVE A CHAT IN PRIVATE? I'M SURE YOU HAVE A FEW QUESTIONS...
ARE WE GLAD TO SEE YOU!
HEY, YOU TWO! DID TIN LIZZIE BRING YOU HERE AS WELL? ARE YOU OKAY?
CAN'T COMPLAIN. THEY'RE KEEPIN' US FED AND WATERED...
WHAT HAPPENED TO YAZ?
I LOST SIGHT OF HER. THESE TWO BIG BLOKES SHOWED UP AND IT ALL KICKED OFF...
YEAH, WE SAW. THIS LOT ARE FILMIN' THE WHOLE THING...
YOUR TRAINED HUMANS ARE NOT INVITED.
SANDOLA, KEEP THESE TWO COMFORTABLE BUT RESTRAINED. WATCH THEM.
HEY! HANDS OFF!
COME ALONG, BOYS...
WE AIN'T BAGS OF ORANGES!

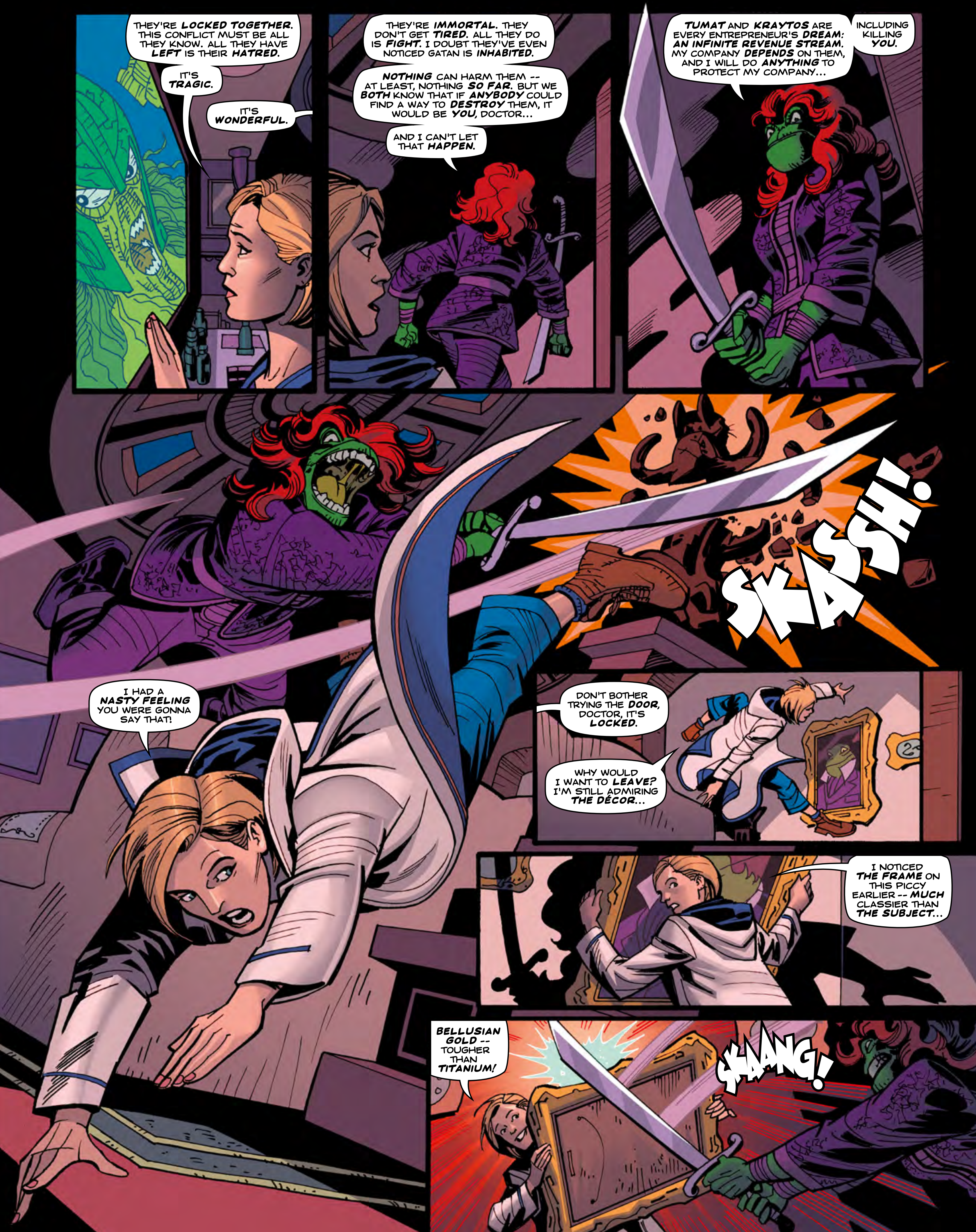

SOON...
YOU KNOW, I'VE ALWAYS WANTED TO MEET YOU...
I HEARD SO MANY STORIES GROWING UP -- THE NOBLE DOCTOR, CHAMPION OF THE PITIFUL MASSES, WHO NEVER ASKS FOR PAYMENT...
HOPE I DON'T DISAPPOINT. IS YOUR DAD ENJOYING PRISON LIFE?
NOT PARTICULARLY. BAD ENOUGH YOU GOT HIM CONVICTED, BUT THE CHARGE WASN'T EVEN MAJOR! I MEAN, KILLING A NOBODY? THAT WAS CRUEL, DOCTOR! YOU COULD HAVE AT LEAST NAILED HIM FOR FRAUD OR EMBEZZLEMENT!*
*SEE THE STOCKBRIDGE SHOWDOWN IN DWM #500.
DRINK?
NO THANKS.
HE'D HAD IT COMING FOR A LONG TIME. I SUPPOSE YOU WANT REVENGE?
WELL, THE THOUGHT HAD CROSSED MY MIND. BUT NOW I'M THINKING I SHOULD PROBABLY THANK YOU...
YOU GAVE ME THE CHANCE TO STEP OUT OF DADDY'S SHADOW AND SHOW THE UNIVERSE WHAT I COULD DO ON MY OWN.
I SECURED A SMALL LOAN FROM HIS LAST REMAINING OFF-DIMENSION ACCOUNT -- A PALTRY ONE BILLION MAZUMAS -- AND FORGED MY OWN LITTLE EMPIRE.
WHICH IS WHAT, EXACTLY...?
MY NEWS NETWORK IS FOCUSED ON TUMAT AND KRAYTOS. THEY BRING IN BIG VIEWING FIGURES, BUT REPORTING THEIR BATTLES IS ONLY A SMALL SLICE OF OUR TURNOVER...
FTN
NT STONE IN CHAOS... GLOKKO INC SHARES DOWN 0.8... ZAGG LUDENFUDD FIRED FROM
"...THE REAL MONEY IS IN OUR THOUGHTCAST SUBSCRIBERS.
"WE'RE BEAMING KRAYTOS AND TUMAT'S PERCEPTIONS DIRECTLY INTO THE HEADS OF TRILLIONS OF SPECTATORS ACROSS THE GALAXY. THE AUDIENCE FEELS LIKE THEY'RE TAKING PART IN THE FIGHTS. THEY LOVE IT!
SKRAG HIM, TUMAT!
GO FOR THE THROAT!
"WE COLLECT SUBSCRIPTION FEES, MERCHANDISE PROCEEDS, GAMBLING REVENUES...
"IT ALL ADDS UP TO A VERY TIDY PACKAGE."
KRAYTOS RULES!!!
FTN

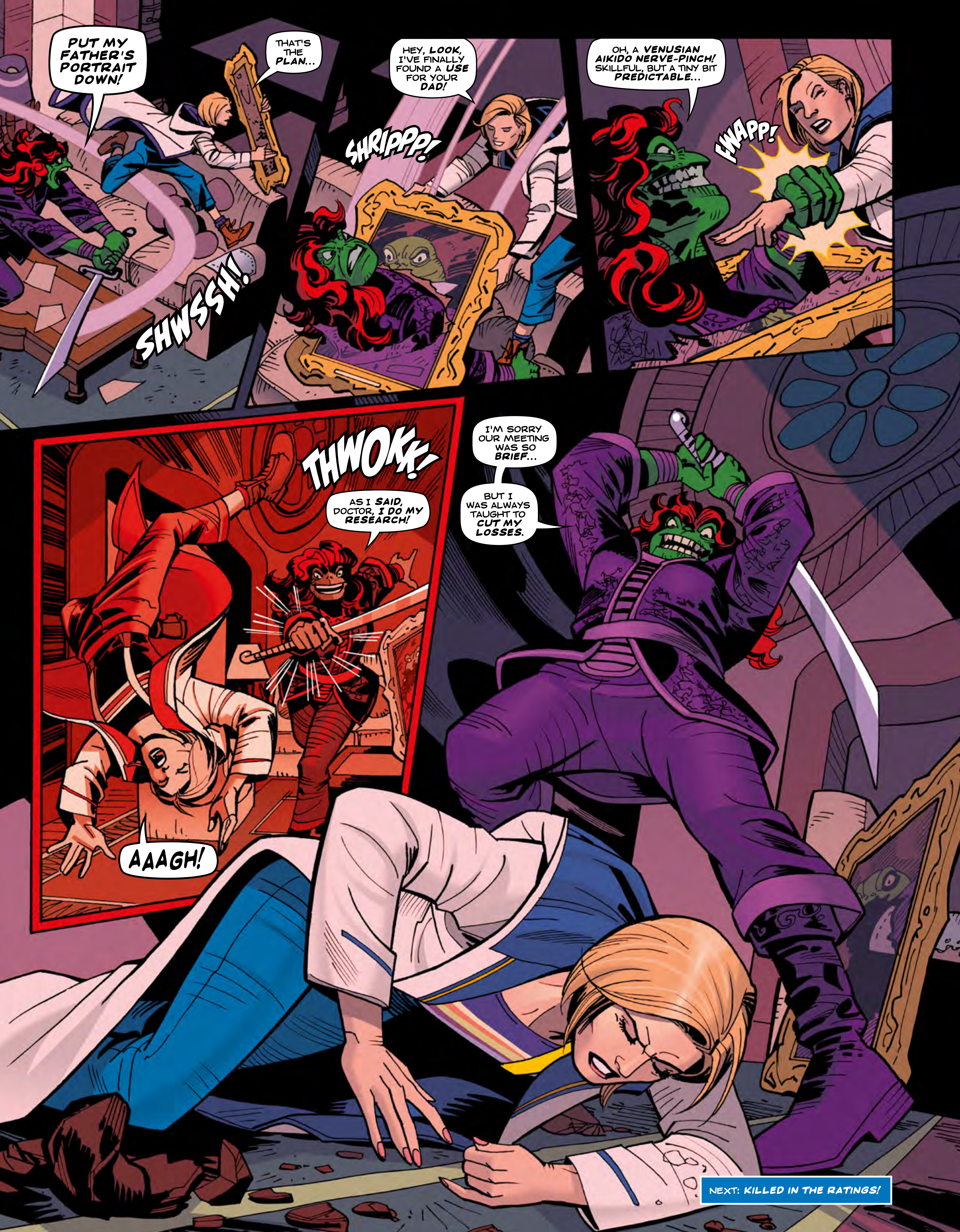

SO YOU'RE A WAR PROFITEER. I SEE THE APPLE DIDN'T FALL FAR.
OH, CLIMB OFF YOUR HIGH HORSE, DOCTOR. SINCE WHEN IS REPORTING ON A CONFLICT IMMORAL?
FTN IS A RESPONSIBLE THOUGHTCASTER, WE KEEP THE PUBLIC INFORMED...
"I SUPPOSE THE COLLATERAL DAMAGE IS A SHAME, BUT ON THE PLUS SIDE, ALL THE TRAGIC FOOTAGE WE RUN POLLS VERY HIGHLY WITH OUR MATURE DEMOGRAPHIC...
"WE'VE EVEN SET UP A CHARITY FOR GATAN. MOST OF THE MONEY GOES TO ADMINISTRATION, OF COURSE, BUT EVERY LITTLE BIT HELPS..."
DO YOU HAVE ANY FOOD?
PLEASE... IT'S BEEN DAYS...
I'M SORRY, I DON'T HAVE ANYTHING...
AAAAH!
YOU'RE STARTIN' TO ANNOY ME, OLD MAN! I TOLD YOU TO BRING ME SOMETHING GOOD TODAY, REMEMBER? THAT'S WHY I LEFT YOU WITH YOUR LEGS...
I MAKE THE RULES AROUND HERE NOW, SEE? YOU WANNA SURVIVE, YOU DO WHAT I SAY...
'COS IF YOU DON'T, I'LL —
THAT'S ENOUGH!
YOU WANT TO SEE A PRISON CELL? IS THAT IT? THINK YOU'LL GET FED THERE?
WRONG!
HEY, Y-YOU CAN'T—
LISTEN TO ME WHEN I'M TALKING TO YOU!
PICK UP THAT MAN'S BELONGINGS! NOW!
GET A MOVE ON! NOW APOLOGISE TO HIM!
S-SORRY...
PROPERLY!
SORRY!


NOW CLEAR OFF!
W-WE'RE ALL GONNA DIE SOON! THEY'RE GONNA DROP THE BOMB AND WE'LL ALL BURN!
NOTHING MATTERS!
HOW DID YOU MAKE THE MAN DO THAT, YAZ?!
I GOT TAUGHT THAT AT SCHOOL, TONDI. IT'S CALLED "COMMAND PRESENCE".
I WANT TO GO TO YOUR SCHOOL!
WE'RE NEARLY AT THE RIVER! IT'S JUST AROUND THE CORNER...
IS... THAT THE BIG BRIDGE YOU TOLD ME ABOUT, TONDI? WHERE YOUR AUNT LIVES?
Y-YES.
TONDI!
PRAISE THE GODDESS, I THOUGHT YOU WERE DEAD!
AUNTIE VELA!
OH, MY SWEET DARLING... YOUR M-MOTHER CAME TO FIND ME... BUT I WAS LOOKING FOR FOOD. I WAS AWAY...
SHE WAS ON THE BRIDGE WHEN...
WH-WHEN...
YAZ...?
WHERE IS MAMA...?


UH... IS THIS A **CELL?**
NO, IT'S A **DRESSING ROOM.** WHY WOULD A **THOUGHTCAST STATION** HAVE A **CELL?**
THIS REALLY IS **BENEATH** ME, YOU KNOW. I'M A TOP-LEVEL **JOURNALIST,** NOT A **SECURITY BOT.**
I DON'T THINK YOUR **BOSS** APPRECIATES YOUR **REAL VALUE,** SANDOLA.
YEAH! I MEAN, **THE DOCTOR,** SHE'S **WELL** SMART, BUT WE'RE STILL A **TEAM** -- SHE DOESN'T ORDER US ABOUT. WHY DOES **THE FROG LADY** TREAT YOU LIKE A **TEMP?**
HOW MUCH DOES SHE **PAY** YOU, ANYWAY?
SHE HAD ME **CONSTRUCTED.** I HAVE TO WORK OFF THE COST OF MY **MANUFACTURE** BEFORE I START TO RECEIVE A **SALARY.**
YOU'RE DOING ALL OF THIS FOR **FREE?!** OH, MAN, THAT IS **COLD!**
RYAN'S **RIGHT!** YOU'RE A TALENTED LADY, **ANYONE** CAN SEE THAT! YOU SHOULDN'T HAVE TO PUT UP WITH THIS KIND OF TREATMENT!
THANK YOU, GRAA-HAM. **I AGREE.**
LOOK, THIS PLACE IS LOCKED UP **TIGHT,** WE'RE NOT GOING **ANYWHERE.** WHY NOT TAKE A LITTLE TIME OFF FOR **YOURSELF** FOR A CHANGE? LADY MUCK'S NEVER GONNA KNOW THE DIFFERENCE...
YES -- I THINK I'LL DO **JUST THAT...**
YOU SHOW 'EM, SANDOLA!
WORKERS UNITE!
SLAMM!
OKAY, THAT'S **HER** OUT OF THE WAY, BUT THAT DOOR'S PRETTY **SOLID.** I MIGHT BE ABLE TO JIMMY THE **LOCK** IF I HAD SOME **TOOLS...**
NO NEED...
IF I'M **RIGHT,** THERE'S A MUCH **QUICKER** WAY OUT OF HERE...
THESE TWO WARRIORS -- **TUMAT** AND **KRAYTOS** -- HOW DID THEY GET TO **GATAN?** WHY ARE THEY **FIGHTING?**
I WAS **HOPING** YOU'D ASK! MY **RESEARCH DEPARTMENT** HAS SPENT **MONTHS** PUTTING ALL THE PIECES TOGETHER, AND THEY'VE DONE A **FIRST-RATE** JOB...
THIS IS PART OF A **DOCUMENTARY** WE'LL BE RUNNING NEXT WEEK. TAKE A **LOOK!**
FTN
ZREEP!


"**KRAYTOS** AND **TUMAT**: TWO MIGHTY WARRIORS FROM A **BYGONE AGE** -- AN ERA OF **EPIC TRIUMPH** AND **COSMIC TURMOIL!**
"THEIR ANCIENT TRIBES -- **THE SHANGO** AND **THE HA'LOSS** -- WARRED FOR **THOUSANDS OF YEARS** ACROSS A WORLD WHOSE NAME IS NOW **LOST TO HISTORY!**
"THE TRIBES' **TOOLS OF WAR** GREW EVER MORE **AWESOMELY ADVANCED,** UNTIL ONE DAY **THE ULTIMATE WEAPON** WAS CREATED...
"**THE QUANTUM BOMB!**
"THE BOMB **DESTROYED** THE WORLD AND ALL LIFE ON IT -- **ALMOST!** KRAYTOS AND TUMAT WERE AT THE **HEART** OF THE EXPLOSION! THEY **SURVIVED,** THEIR **ATOMIC STRUCTURES** FOREVER **ALTERED...**
"EXPERT SCIENTISTS AGREE THAT THEY WERE THROWN INTO A **HYPER-DIMENSIONAL ORBIT** AROUND THE **PHYSICAL UNIVERSE!**
"LOST IN SPACE/TIME, THEY CIRCLED OUR REALITY, CONTINUING THEIR **ETERNAL BATTLE!**
"**ONE MILLION YEARS LATER** THE UNFORTUNATE PLANET **GATAN** WAS IN THE **SAME SPATIAL COORDINATES** WHEN TUMAT AND KRAYTOS WERE FINALLY PULLED BACK INTO OUR UNIVERSE!
"AND THUS, THEIR DEADLY CONFLICT WAS **REBORN** -- WITH **CATASTROPHIC CONSEQUENCES!**"
NOT BAD, EH? THE VOICEOVER CHAP COST A **FORTUNE,** BUT HE'S THE BEST IN THE BUSINESS!
WHY CAN'T THEY BE **STOPPED? WAIT-- GOT IT...**
THEIR **QUANTUM FIELDS** MUST BE BOUNCING BACK ANY FORM OF **ENERGY** DIRECTED AT THEM. LIKE **LIGHT** HITTING A **MIRROR!**


THEY'RE LOCKED TOGETHER. THIS CONFLICT MUST BE ALL THEY KNOW. ALL THEY HAVE LEFT IS THEIR HATRED.
IT'S TRAGIC.
IT'S WONDERFUL.
THEY'RE IMMORTAL. THEY DON'T GET TIRED. ALL THEY DO IS FIGHT. I DOUBT THEY'VE EVEN NOTICED GATAN IS INHABITED.
NOTHING CAN HARM THEM -- AT LEAST, NOTHING SO FAR. BUT WE BOTH KNOW THAT IF ANYBODY COULD FIND A WAY TO DESTROY THEM, IT WOULD BE YOU, DOCTOR...
AND I CAN'T LET THAT HAPPEN.
TUMAT AND KRAYTOS ARE EVERY ENTREPRENEUR'S DREAM: AN INFINITE REVENUE STREAM. MY COMPANY DEPENDS ON THEM, AND I WILL DO ANYTHING TO PROTECT MY COMPANY...
INCLUDING KILLING YOU.
SKASSH!
I HAD A NASTY FEELING YOU WERE GONNA SAY THAT!
DON'T BOTHER TRYING THE DOOR, DOCTOR, IT'S LOCKED.
WHY WOULD I WANT TO LEAVE? I'M STILL ADMIRING THE DÉCOR...
I NOTICED THE FRAME ON THIS PICCY EARLIER -- MUCH CLASSIER THAN THE SUBJECT...
BELLUSIAN GOLD -- TOUGHER THAN TITANIUM!
SKAANG!


PUT MY FATHER'S PORTRAIT DOWN!
THAT'S THE PLAN...
SHWSSH!
HEY, LOOK, I'VE FINALLY FOUND A USE FOR YOUR DAD!
SHRIPPP!
OH, A VENUSIAN AIKIDO NERVE-PINCH! SKILLFUL, BUT A TINY BIT PREDICTABLE...
FWAPP!
THWOKK!
AS I SAID, DOCTOR, I DO MY RESEARCH!
AAAGH!
I'M SORRY OUR MEETING WAS SO BRIEF...
BUT I WAS ALWAYS TAUGHT TO CUT MY LOSSES.
NEXT: KILLED IN THE RATINGS!

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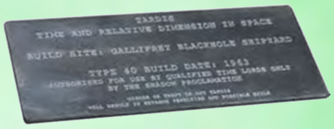

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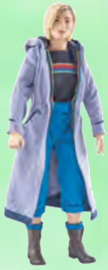

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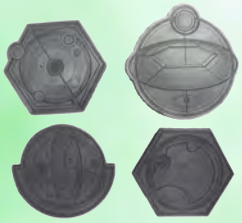

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Do They Know It's Christmas?

"Ooh, Christmas. Oh, is it? Of course. Yes, yes, yes, yes." The Time Team open their presents early... and find a Christmas Special from long ago.

Compiled by **BENJAMIN COOK** • Photographs by **RAY ROBERTS**

This issue's Time Team: Dan James Frank, Gerard Groves, Jacob Dudman and Zainab Sheriff

From 2005's *The Christmas Invasion* to 2017's *Twice Upon a Time*, the *Doctor Who* Christmas Special has been a hallmark of the show's 21st-century revival. It's been a fixture of BBC One's Christmas Day line-up for 13 consecutive years – a record for any BBC One scripted drama (or comedy, for that matter), bar *EastEnders*. This century, only the Walford-set soap, *Top of the Pops* and, if we're counting it, the Queen's Christmas Message ("Thank you, Doctor. Thank you. Happy Christmas!") can boast longer uninterrupted runs of new episodes broadcast on Christmas Day on BBC One.

But the times they are a-changin', and this Christmas Day will be *Who*-less. The upcoming Special, *Resolution*, will air one week later – the show's first New Year's Day episode since the Tenth Doctor's swansong in 2010. So what are we supposed to do on Christmas Day now? Watch *Call the Midwife*? Talk to our loved ones? WHAT MERRY HELL IS THIS?

But the Time Team have a plan. "We could just, you know, watch an old one," ventures Gerard. "There are 13 previous Christmas Day episodes to choose from."

Au contraire. Not if we go right back. To. The. Beginning! The first Noël.

So in a north-west London living room, with the sunlight streaming in from outside and the gang all in their Christmas threads, Time Teamers Dan, Gerard, Jake and Zainab brace themselves for the *original* Christmas Special. A *Doctor Who* episode that aired on Christmas Day 1965...

THE FEAST OF STEVEN
(1965)

GERARD: "A Christmas episode? From 1965?! How have I not heard about this before? This is so exciting."

Spoiler alert: *The Feast of Steven*, *Doctor Who*'s first-ever Christmas Special, is missing from the BBC archive – along with 96 other episodes. (In the days before home video, back before the BBC realised the commercial value of archive material, thousands of episodes of old TV shows were junked to make room in the

vaults for more recent productions.) But audio records of every 'lost' *Doctor Who* episode exist, thanks to a small number of dedicated fans who recorded the soundtracks off the telly onto reel-to-reel tape machines. So for the first time since 2002, in lieu of watching a missing episode, Doctor Who Magazine's Time Team is listening to an audio recording, matched to a reconstruction by a group of fans called Loose Cannon.

JAKE: "I always thought that, like, the BBC kept the best episodes and only junked the duds?"

GERARD: "Yeah? Ha ha ha ha. No."

JAKE: "OK, but isn't there something romantic about there being 'lost' episodes – the idea that this *Doctor Who* universe is so massive that you can't possibly see all of it?"

ZAINAB: "Yeah, it feels like a lovely part of the legacy. Then again, if 'we're all stories in the end', it'd be nice to be able to retell them. For old times' sake."

JAKE: (*singing*) "Should auld acquaintance be forgot...?"

Some background: *The Feast of Steven* was the seventh instalment of *The Daleks' Master Plan*, a dark and disturbing 12-parter that sees the First Doctor and space pilot Steven Taylor join forces with 40th-century Space Security Service agent Sara Kingdom to battle the Daleks, though they're notably absent from this 25-minute episode. It's a Christmas detour from *Master Plan*'s main Dalek plot.

DAN: "Like in the First World War –"

Sorry, what?

DAN: "– when they stopped fighting on Christmas Day and just played football instead? This episode's like that?"

Uh, sure. We hit play. The TARDIS materialises outside a police station, and judging by the policemen's accents...

GERARD: "'Oh, aye?' Is this the first *Doctor Who* episode set 'oop north'?"

JAKE: "Lots of planets have a north! Are we even on Earth?"

Jake, yes. Obviously, yes. Gerard, no, 1965's *The Time Meddler* pipped it to the post. But *The Feast of Steven* is the first-ever episode with a *contemporary* northern setting – a regular feature of 2018 *Who*.

GERARD: "But aren't these coppers northerners for comedy's sake? It's just taking the mickey, isn't it?"

JAKE: "As a northerner, can I just say, I feel *so* victimised right now? *#NotMyDoctor*. RIP *Doctor Who*, 1963 to, er, 65. This already feels *very* different to all other 60s *Who* I've seen. The northern setting. Policemen bantering about picking up girls in bars. Bae 'eck, laddy. Not what I was expecting."

The boys in blue mistake the TARDIS for an ordinary police box – "There's a bloke in there. A bloke with long white hair," says one (**ZAINAB:** "I thought he was about to burst into song. 'If you see a man with long grey hair, and a funny little smile on his face...'") – so they arrest the Doctor for loitering. "It wouldn't be Father Christmas, would it?" jibes another PC.

GERARD: "He *is* a bit like Father Christmas. The First Doctor can be a real charmer. Twinkly. That's when he's at his best. But in this episode –"

ZAINAB: "– he's just disorientated."

DAN: "I've never seen the Doctor this bumbling. It's like he's escaped from a care home. He's not in control. He's still sweet, though. Kindly. Warm. A little grumpy. I'm forever a fan of the First Doctor."

ZAINAB: "But he's getting his companions into trouble for no good reason."

Steven has stolen a police uniform and is pretending to be "the new bloke from G Division" (**ZAINAB:** "What does the G stand for?" **DAN:** "Galactic." **JAKE:** "Gorgeous"), to try and rescue the Doctor. "I suppose you might say that I am a citizen of the universe, and a gentleman to boot," the Time Lord insists, then to really drive the point home: "That object in the yard out there isn't really a police box. It is a machine for investigating Time and Relative Dimensions in Space."

GERARD: "Why's he telling them this?! STOP! TALKING!"

ZAINAB: "Yeah, he only met these policemen five minutes ago."

GERARD: "Steven's like, 'I'm stealing a uniform and going undercover,' but the Doctor's like, 'Yeah, I'm an alien. That's our spaceship. Deal with it.'"

DAN: "Isn't that the joke, though?"

GERARD: "He'd be rubbish at poker." →

Opposite page: Zainab, Dan, Jacob and Gerard wish a Happy Christmas to all of you at home!

Above left: The Time Team get festive.

Above centre: Sara Kingdom (Jean Marsh) and Steven Taylor (Peter Purves) grow concerned for the Doctor's safety.

Above right: The Doctor (William Hartnell) is questioned by the Detective Inspector (Kenneth Thornett) in a Liverpool police station.

Left inset: Steven poses as a policeman from G Division.

Below: Zainab and Dan enjoy the latest issue of Doctor Who Magazine.

DOCTOR WHO
UNIT
"My heart was set on Doctor Who"

Above left: "I don't want those kids for your kind of a picture!" as *The Feast of Steven*'s Steinberger P Green might say.

Above right: Sara Kingdom, armed and ready to tackle anything Christmas might throw at her.

Right inset: Blossom Lefavre (Sheila Dunn), a damsel in distress!

Below left: The dastardly villain played by Darcy Tranton (Leonard Grahame) tries to do away with Blossom's character in a sawmill.

Below right: Sara is baffled by the behaviour of director Steinberger P Green (Royston Tickner) and his leading lady, Blossom.

→ Outside the station, Sara's growing tired of the Doctor and Steven's shenanigans. "The idiots," she says. "They've obviously got themselves into some kind of trouble."

JAKE: "Ooh, I like her. The way she calls the Doctor and Steven idiots. She's not wrong. In fact, she's quite Moffat-esque, isn't she? She reminds me a bit of River."

DAN: "But she's hardly done anything."

JAKE: "Yeah, and she's still the most engaging character in this."

GERARD: "But I really appreciate the effort that's gone into the fan reconstruction. Little Photoshops. Movements. Without that extra push, this would've been unlistenable. Cos there's so much muttering, especially from Hartnell. That's endearing on screen, but harder-going on audio."

JAKE: "It sounds like mumble rap. And he goes a bit Yoda-y sometimes. Bless him."

"Well, even I, dear boy, must admit that I enjoyed myself," says the Doctor, as the time-travelling trio escapes in the TARDIS. "Oh," deadpans Sara, "I'd forgotten about the Daleks."

DAN: "HA! BRILLIANT!"

JAKE: "*WE* HADN'T!!!"

GERARD: "Nice save, Sara. I love her. Please can she have her own show?"

Moments later, the TARDIS lands in an old sawmill, where – hang about – a moustachioed villain has tied up a damsel in distress! Unless... this is Hollywood circa 1920. Are those actors on the set of a silent movie?

GERARD: "OK, that's a good gag, I'll give them that. Nice reveal."

JAKE: "But the Doctor and Steven thought it was a real sawmill. Sara's right: they're idiots. And now Steven's punched the 'villain' in the face?!"

Several quite confusing things happen next. Steven is enlisted into the Keystone Kops (**JAKE:** "Of course he is. This is almost as good as Rose ending up on *The Weakest Link*"), bygone Hollywood's own brand of bobbies on the beat. The Doctor meets a dejected clown, who turns out to be the future movie star and *White Christmas* crooner Bing Crosby, played, in this, by regular Dalek operator Robert Jewell. And Sara wanders onto the set of a film about an Arab sheik and a vamp. The director keeps telling Sara to take her clothes off, so she hides in a treasure chest and waits for all this to blow over.

ZAINAB: "Is it bigger on the inside? Has Sara mistaken it for a TARDIS?"

JAKE: "No. No, don't. Or Big Finish will set a whole spin-off series in that chest."

"We must go back to the TARDIS," exclaims the Doctor. "This is a mad house! It's all full of Arabs!" The Time Team winces.

GERARD: "Oh, Doctor! Oh no. No, don't say that."

JAKE: "Skip past that, skip past that! Let's not judge the past by the standards of the present."

DAN: "That was very un-PC, though, wasn't it?"

JAKE: "Unlike the first half of the episode, which was full of PCs."

ZAINAB: "You know, I'm beginning to think there won't be *any* aliens in this episode...?"

GERARD: "I'd love a Dalek to pop up right now – please – and kill them all."

JAKE: "'STOP LARK-ING A-ROUND AND FACE US!'"

DAN: "Yeah, *The Feast of Steven* has devolved into a yelling match. This isn't very Christmassy."

JAKE: "Oh, it is. Every year, you think Christmas Day will be all fun and games, but it's mostly just a lot of shouting –"

GERARD: "– and grandad being rude about foreigners. Also, wasn't Christmas '65 the height of Dalekmania? Daleks

were the must-have Christmas present. On Christmas morning, kids were getting Dalek toys, Dalek masks, Dalek jigsaws, Dalek stationery... not 'Bing Crosby, sad clown variant' action figures!"

JAKE: "You can't judge the past by the standard of the presents."

GERARD: "No, that's... stop it. All I'm saying is, surely this episode left millions of kids disappointed? They wanted Daleks on telly, like the ones in their stockings, but they got this runaround instead and had to wait till New Year's Day to see the Daleks again."

JAKE: "That's *good*. Make them wait. Then it's sweeter when they finally arrive."

At last, the Doctor, Steven and Sara depart in the TARDIS. Inside, the Doctor serves up some bubbly, then turns to the camera and says, "Incidentally, a Happy Christmas to all of you at home!"

GERARD: "NO?!"

ZAINAB: "WHAT?!"

GERARD: "HE BREAKS THE FOURTH WALL?! OK, that's good. That's *brilliant*. It's a big family show, and that feels nice."

ZAINAB: "You want the Doctor to be celebrating Christmas the same time as you are. I think it's lovely."

DAN: "I really like it. *And* I can explain it. The TARDIS scanner's fixed, yeah? So he's saying it into the scanner, to everyone back in the Hollywood studio."

GERARD: "Or he's sending a little Skype to Gallifrey, wishing them a Happy Christmas."

JAKE: "And the next episode's called *Volcano*? Why do Terry Nation episode titles always sound like themed cocktails? Or LGBT club nights?"

When *The Feast of Steven* aired on BBC1 at 6.35pm on Christmas Day, 7.9 million people tuned in. It was followed, at 7.00pm, by the Black and White Minstrels, which... we won't show the Time Team. Instead, they celebrate the season of goodwill with a toast – to Christmas Days long ago, and New Year's Days to come.

ZAINAB: "My family doesn't do Christmas – we don't celebrate it, it's just a holiday, pretty much – so Christmas TV is, literally, my whole day. Me and my sister absolutely love it. I still enjoy the spirit of Christmas – I still *really* enjoy it – so Christmas *Doctor Who* is *particularly* special, because it, like, brings me in and makes me feel included. *Doctor Who* is the part of Christmas I can have – if that makes sense?"

GERARD: "And now you've had it taken away from you...?"

JAKE: "Grrr, the BBC's stolen Christmas!"

None of today's Time Teamers had reached double figures the last time *Doctor Who* skipped Christmas Day. Every Christmas since 2005, the Doctor's been there for them. Does a Christmas Day without the Doctor scarcely bear thinking about? What difference does seven days really make?

ZAINAB: "Some of my friends are upset about it, but that's because they're used to it on Christmas Day. I don't know, I think change is good."

JAKE: "Remember Christmas Day 2013? Matt Smith's regeneration speech [in *The Time of the Doctor*], which holds a very special place in my heart: 'We all change, when you think about it... And that's OK, that's good, you've got to keep moving.' That moment was *huge* for me. Those words meant a lot. And they're truer today than ever."

GERARD: "I remember watching *The Time of the Doctor* too, sat on the floor at my nan and grandad's house. It might have been the last one I watched at my nan and grandad's, before they died –"

ZAINAB: "Aw, Gerard. You can chart your life by those Christmas Specials, can't you?"

GERARD: "Exactly, which is why, in my heart, I'm sad. Because I don't want to lose that. But Jake's right: you've got to keep moving. And I'll never forget those Christmases. New Year will be amazing. And I know, in my head, that it's right for the show."

DAN: "I think it's a risk, with all the changes the show's made recently. But I'm happy for *Doctor Who* to take risks. Like, I wasn't sure about the move to Sundays, but now I love it. So long as the New Year's episode still feels like event television. I want it to feel significant. Embrace the madness of Christmas. Let loose. Balance serious drama and fun. Entertain the whole family. I want everybody to be talking about it. That's peak *Doctor Who*. Also, it's still Christmastime."

GERARD: "What's more, it leaves a gap on Christmas Day, which I'd love the BBC to fill with *The Feast of Steven*! About 4.30pm, pop on the Loose Cannon recon. Confuse the hell out of everyone. 'Mum, there's a PowerPoint on the TV!'"

And maybe, just maybe, one week later, Jodie Whittaker could look down the barrel of the lens and –

JAKE: "– wish everyone a Happy New Year?! Definitely. DEFINITELY. It'd work."

GERARD: "Yeah, could she do it every week? 'And to all of you at home, have a great 18th November.' Or, I'd like it if she turned to camera on New Year's Day and went, 'Look, it's just a TV show. Chill out. Enjoy yourselves. Because it is, quite literally, Christmas.'" **DWM**

Above left: A celebratory glass of fizz for the Team TARDIS of Christmas 1965...

Above right: ... but just who is the Doctor toasting?

Left inset: The Doctor talks to a clown (Robert G Jewell)... whose name, apparently, is Bing Crosby! When *The Feast of Steven* was shown on Christmas Day 1965, Jewell took the off-air photos which accompany this feature.

Below right: Zainab and Dan can't quite believe what they've just watched.

The DWM Season Survey 2018

It's time for you to give us your views about the latest series of *Doctor Who* in our annual Season Survey!

Every episode from *The Woman Who Fell to Earth* through to the 2019 New Year's Day Special *Resolution* is covered in the poll. It's been an incredible run of stories – but which has been the best of the best? That's what this poll aims to find out.

There's also the merchandise section, so please give us your views on the releases of 2018, as well as on Doctor Who Magazine itself. Please fill in each category as instructed, and add any further comments on a separate piece of paper if there's no room on the form itself. You don't need to fill in every category – just concentrate on those you have an opinion on.

You can find a copy of this form on the DWM website at *doctorwhomagazine.com* Plus, photocopies are also welcome, as are scans attached to an email – send those to *dwm@panini.co.uk* with 'DWM Season Survey 2018' as the subject line. Otherwise send your form to:

DWM Season Survey 2018
Doctor Who Magazine,
Panini UK Ltd, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells,
Kent, TN4 8BS

The closing date is 30 April 2019. Thank you for taking part!

FAVOURITE STORY

Nominate your favourite three stories from the following list:

- **The Woman Who Fell to Earth**
- **The Ghost Monument**
- **Rosa**
- **Arachnids in the UK**
- **The Tsuranga Conundrum**
- **Demons of the Punjab**
- **Kerblam!**
- **The Witchfinders**
- **It Takes You Away**
- **The Battle of Ranskoor Av Kolos**
- **Resolution**

1 ____________________

2 ____________________

3 ____________________

FAVOURITE VILLAIN

Nominate your favourite three baddies from any of the stories in this series.

1 ____________________

2 ____________________

3 ____________________

FAVOURITE CREATURE

Nominate your favourite three aliens, monsters, robots or creatures from any of the stories in this series.

1 ____________________

2 ____________________

3 ____________________

FAVOURITE EFFECTS

What were your favourite three effects sequences (which could be physical effects, prosthetics or CGI etc) from any of the episodes this series?

1 ____________________

2 ____________________

3 ____________________

FAVOURITE MUSIC

Which stories featured your favourite incidental music from composer Segun Akinola?

1 ____________________

2 ____________________

3 ____________________

FAVOURITE SET DESIGN

What were the three most impressive sets from this series?

1 ____________________

2 ____________________

3 ____________________

MERCHANDISE POLL

BOOKS

Of the *Doctor Who* books (both fiction and non-fiction) published in 2018, which were your three favourites?

1 ____________________

2 ____________________

3 ____________________

AUDIO RELEASES: BIG FINISH

Of the audios released in 2018 by Big Finish, which were your three favourites? This category includes any Big Finish audio featuring characters from the universe of *Doctor Who*.

1 ____________________

2 ____________________

3 ____________________

AUDIO RELEASES: BBC AUDIO

Of the *Doctor Who* audios released in 2018 by BBC Audio, which were your three favourites?

1 ____________________

2 ____________________

3 ____________________

OTHER MERCHANDISE

What were your three favourite items of *Doctor Who* merchandise (other than books or audios) released in 2018? Items can include toys, games, models, clothing, DVDs and Blu-rays etc.

1.....................................

2.....................................

3.....................................

DWM POLL

BEST ISSUE

Choose your favourite three issues of **DWM** from 2018, from issues 521-533 and *Special Editions* 48-50 (*The 2018 Yearbook*, *In the Studio* and *The World of Doctor Who*).

1 ____________________

2 ____________________

3 ____________________

BEST COVER

Choose your favourite three covers of **DWM** from 2018, from issues 521-533 and *Special Editions* 48-50.

1 ____________________

2 ____________________

3 ____________________

BEST INTERVIEW

Which were your three favourite **DWM** interviews from 2018?

1 ____________________

2 ____________________

3 ____________________

BEST SPECIAL FEATURE

Which were your three favourite **DWM** special (ie, non-regular) features from 2018?

1 ____________________

2 ____________________

3 ____________________

BEST REGULAR FEATURE

Please give **DWM**'s regular features a mark out of 10, with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

Production Notes ____

Gallifrey Guardian ____

Beyond the TARDIS ____

Galaxy Forum ____

Public Image ____

Episode Previews ____

Out of the TARDIS ____

Cosplay ____

The Time Team ____

Comic Strip ____

The Fact of Fiction ____

The DWM Review ____

Crossword ____

Competitions ____

Coming Soon ____

The Blogs of Doom ____

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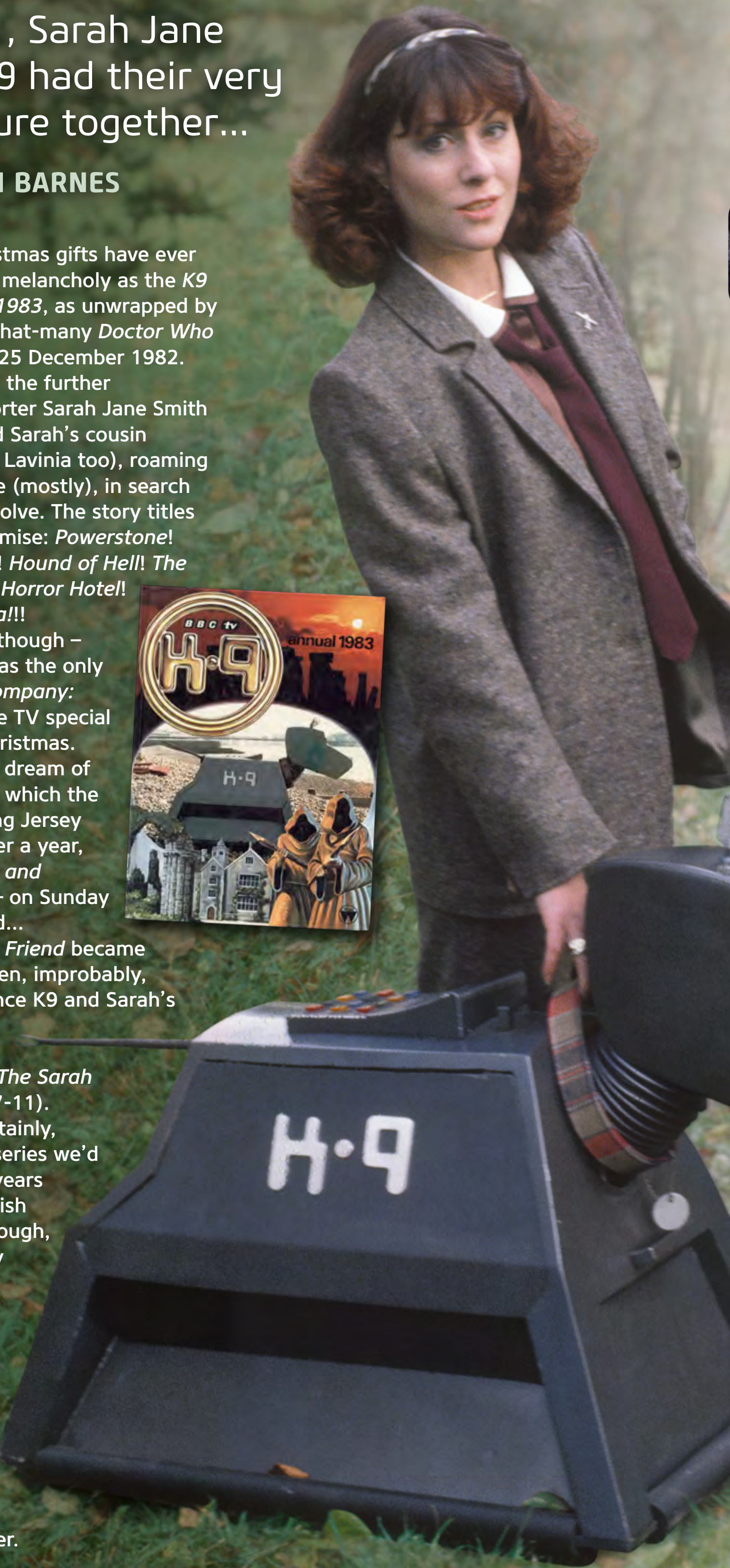
The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

A Girl's Best Friend

Back in 1981, Sarah Jane Smith and K9 had their very first adventure together...

Feature by **ALAN BARNES**



FIRST BROADCAST: 28 December 1981

Few Christmas gifts have ever been so melancholy as the *K9 Annual 1983*, as unwrapped by not-all-that-many *Doctor Who* fans on 25 December 1982.

It told the further adventures of ace reporter Sarah Jane Smith and her robot dog (and Sarah's cousin Brendan, and her Aunt Lavinia too), roaming the English countryside (mostly), in search of weird mysteries to solve. The story titles alone dripped with promise: *Powerstone*! *The Shroud of Azaroth*! *Hound of Hell*! *The Monster of Loch Crag*! *Horror Hotel*! *The Curse of Kanbo-Ala*!!!

Unfulfilled promise, though – because that annual was the only follow-up to *K9 and Company: A Girl's Best Friend*, the TV special shown the previous Christmas. So all we could do was dream of the parallel universe in which the BBC had dropped boring Jersey detective *Bergerac* after a year, and began showing *K9 and Company* – the series – on Sunday 9 January 1983 instead...

In time, *A Girl's Best Friend* became a cult within a cult. Then, improbably, a sort of prologue – since K9 and Sarah's wholly unexpected return in *School Reunion* (2006) led to *The Sarah Jane Adventures* (2007-11). Which was, almost certainly, much better than the series we'd been denied all those years before. Let's not diminish *A Girl's Best Friend*, though, because it did one very brilliant thing that had never been done before: it gave *Doctor Who* companions an afterlife, a post-TARDIS existence.

We'd never forgotten them, of course. But now, for the first time, *Doctor Who* didn't forget either.

Night. A witches' coven convenes at a ruined chapel...

01m 04s Stage directions describe "a dark, ruinous interior invaded by overgrown vegetation" rather than the open ruins of the Church of St Mary at Woodchester, near Stroud – founded sometime in the 12th century, closed circa 1884.

Writer Terence Dudley was highly critical of how this opening scene turned out, since he'd stressed that "THREE MEMBERS of the coven should be made memorable. ... GEORGE TRACEY, a tall spare man of forty with an abundant head of hair and fiercely intelligent eyes; HENRY TOBIAS, an overweight, balding fifty, and VINCE WILSON, a tall, thickset thirty-five." In one of a series of interviews conducted throughout 1988 – eventually compiled in *Talkback – The Unofficial and Unauthorised Doctor Who Interview Book: Volume Three – The Eighties* (Telos Publishing, 2007) – Dudley complained that, because the viewer didn't see Tracey, Tobias and Wilson closely enough at the beginning, the production "lost the dramatic irony of when Sarah Jane comes face to face with a villain, we know it but she doesn't. That's why it was important..."

It's not entirely fair to say that director John Black ignored Dudley's scripted instructions; his way of making the three 'memorable' was to have each of them anointed in close-up by the goat-masked High Priestess. George – played by the great Colin Jeavons, previously Atlantean surgeon Damon in *The Underwater Menace* (1967) – might have been immediately recognisable to many, but the other two acolytes would have been less familiar.

Above inset: The *K9 Annual 1983*, published by World Distributors in August 1982.

Left: Elisabeth Sladen as Sarah Jane Smith with her new friend, K9.

K-9 and COMPANY

STARRING ELISABETH SLADEN

K-9
AND JOHN LEESON AS THE VOICE OF K-9

A DOG'S BEST FRIEND BY TERENCE DUDLEY

01m 30s The coven chants for Hecate – originally an ancient Greek goddess of magic, who appears as the 'Queen of the Witches' in Shakespeare's *Macbeth*. Reportedly, as the November night shoot wore on, the half-frozen supporting artistes began instead to chant the name of their union: "Equity! Equity!" Hecate isn't venerated by modern-day witches, of course – but in certain other respects, the occult set-up isn't entirely inaccurate. As per the stage directions, the 13 members of the coven are "arranged in a large circle" with the "four main compass points... marked by a lighted candle." This would seem to accord with details given in books such as *What Witches Do* (1971), an occult treatise by Stewart Farrar (1916-2000), a one-time *Dr Finlay's Casebook* scriptwriter turned Wiccan: "The Circle is prepared by lighting the four candles, just outside the circumference, at the four cardinal compass points..." Clearly, though, the coven seen here follows the so-called 'left-hand path', unlike the overwhelming majority of Wiccans.

01m 54s "I speak with the voice of Hecate, our gracious goddess," declares the High Priestess. "I bring joy on Earth..." In the rehearsal script, she continues: "I give joy on Earth, certainty not faith while in life, and upon death peace unutterable. To know, to dare, to will, to be silent." The first part was swiped from the words of 'The Charge', delivered by the High Priestess at the commencement of every coven meeting – at least, according to most versions of the Wiccan 'Book of Shadows', said to have been composed by Gerald Gardner (1884-1964), founding father of contemporary paganism. In fact, Gardner appears to have himself swiped this, in part, from the words of the sky goddess Nuit, as given by the notorious occultist Aleister Crowley (1875-1947) in *The Book of the Law* (1904).

Meanwhile, the second part ("To know, to dare...") listed 'the Four Powers of the Sphinx', as originally described in *La Clef des grands mystères* (The Key to the Great Mysteries, 1861) by the French magician Éliphas Lévi (1810-75). The words may not be spoken on screen, but they prove that Dudley had researched the subject to a significant degree.

02m 23s While young Peter Tracey (Sean Chapman) watches from his hiding place, the Priestess consigns a photograph of an elderly woman to a burning cauldron; this being, presumably, the Caldron of Cerridwen, as described in *What Witches Do*. The photograph, we assume, stands in for the traditional wax figure representing a person – "the best-known (if least understood) witch's spell of all," noted Farrar.

***Later: the same photograph features on the front page of a regional newspaper, under the headline* Local scientist to tour America.**

02m 25s The scientist in question is Lavinia Smith (Mary Wimbush), the published virologist whose identity was stolen by her journalist niece in order to infiltrate a secure scientific establishment in *The Time Warrior* (1973-74) – and the newspaper in question appears to be a mock-up using elements from the Tuesday 8 December 1981 edition of the real-life *Wilts and Gloucestershire Standard*, incorporating the *Swindon Express and Echo*. In the rehearsal script, the paper was given as the fictional *Cotswold Chronicle*.

Mary Wimbush had not long before guest-starred in *A Dog's Life* (1978), an episode of *All Creatures Great and Small* unit-managed by producer John Nathan-Turner.

> **"I speak with the voice of Hecate, our gracious goddess."**
>
> HIGH PRIESTESS

04m 01s Lavinia has ordered her removal men to leave a large packing case addressed for the attention of her niece, whom she compares to a butterfly – "never in one place long enough to lick a stamp". Twenty-seven years later, niece Sarah will use that very phrase to describe her dead father's sister Lavinia, the woman who brought her up from the age of three months. "She did the best she could, but she was always so busy. Never in one place long enough to lick a stamp," she'll tell her own adopted child, Luke (Tommy Knight), in the *Sarah Jane Adventures* serial *The Temptation of Sarah Jane Smith* (2008).→

Essential Info

▸ Early in June 1980, *The Sun* leaked the news that the incoming *Doctor Who* producer John Nathan-Turner intended to drop the Doctor's robot dog, K9, from the series: "Will the cruel Beeb really kill off K9?" So the producer proposed a spin-off series – and a one-off special was approved, albeit funded from *Doctor Who*'s budget (meaning the 1982 season ran two episodes short). Nathan-Turner paired K9 with popular ex-companion Sarah Jane Smith (Elisabeth Sladen) in *One Girl and Her Dog* – a storyline given to veteran writer, director and producer Terence Dudley to develop into a script.

▸ Six days' filming in Gloucestershire were allocated to the special, with the first day (Thursday 12 November 1981) devoted entirely to the once-seen never-forgotten titles. Nathan-Turner wanted director John Black to emulate the titles for two US detective shows of the time – "the crash/split/zoom techniques of *Hawaii Five-O* and the glamour and glitz of *Hart to Hart*..."

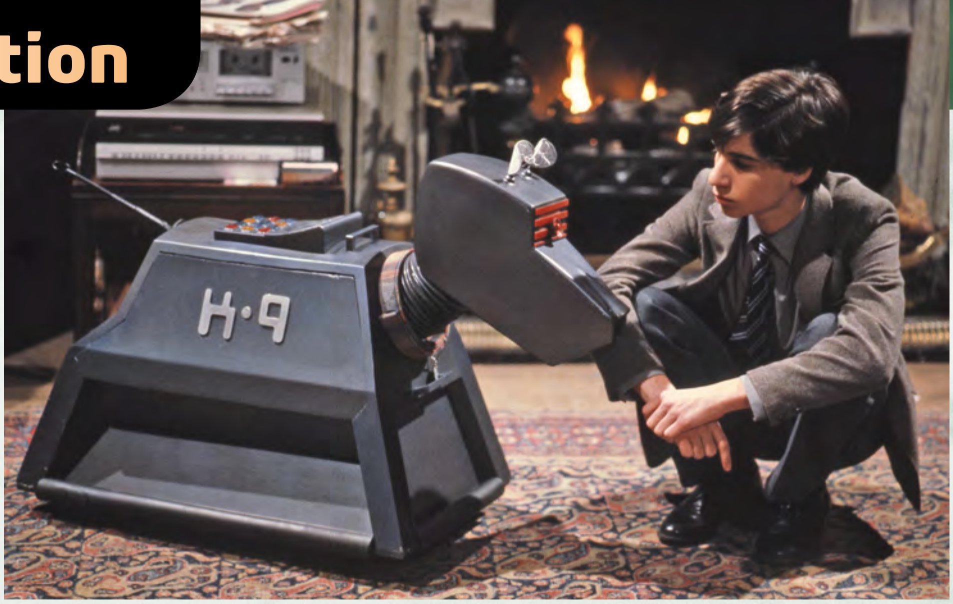
Susie Brown doubled for Sladen while driving Sarah's modish Mini Metro coupé around Sheepscombe, with Sarah seen knocking back wine during an al fresco typing session outside The Bear Inn, Bisley. On subsequent days, the Tracey cottage and market garden sequences were filmed on the Miserden Estate; the ruined chapel, at North Woodchester; Lavinia's manor, at Barnsley House, near Barnsley; and the police station exterior, in Bisley village. With the usual BBC Television Centre studios unavailable, studio scenes were recorded at BBC Pebble Mill in Birmingham on Sunday 29 and Monday 30 November 1981.

▸ Despite attracting 8.4 million viewers, the special never led to the full 6 x 50-minute series Nathan-Turner had apparently envisaged. Head of Series and Serials David Reid later told JNT's biographer Richard Marson that he was "probably" responsible: "I never pitched a series to the controllers. I thought of it as a Christmas special, that's all."

Top right: An occult ceremony in Moreton Harwood.

Above left inset: K9 is perched in the title sequence of *K9 and Company*.

Above right: On location in Gloucestershire.



→ **04m 31s** Lavinia's friend Juno Baker (Linda Polan) – described as "a good looking woman in her late thirties" with "more than a hint of the voluptuary in her" – is looking forward to meeting Sarah when she arrives on Friday week, the 18th of December. "You'll like her," Lavinia tells Juno. In the rehearsal script, she continues: "But we have one thing in common... We speak our minds. Loudly." A line that leads directly into a whole cut scene...

Sarah was supposed to be introduced in a close-up showing her at the wheel of her car, hollering: "Fool! Idiot! Imbecile! Cretin!" Next, we'd have seen her stuck "behind an ancient car in charge of which is an elderly WOMAN who is waiting, indecisive, manually signalling a right turn and automatically signalling left". Trapped, with another car to her rear, Sarah exclaims "women drivers!" in a none-too-sisterly fashion. When the other driver cancels both signals and drives straight on, Sarah growls and overtakes "in a flash" – whereupon she sees that the 'woman' driver is in fact "an old man with fashionable locks". With Nat Pearn cast as the elderly driver, the scene – described as "Sarah Jane gain [sic] 10 points for OAP" in the film schedule – was due to be filmed from 14.30 on Monday 16 November 1981, at a crossroads south of Sapperton village, four and a half miles west of Cirencester. However, it's not clear whether this filming went ahead.

Friday 18 December 1981: arriving at the manor, Sarah Jane Smith learns from market gardener George Tracey that Lavinia has gone to America earlier than planned...

06m 13s Sarah calls the operator to see if her aunt sent her a cable, as George claimed. In the rehearsal script, however, this is her second call. First, she dials an 'Ann' – presumably Ann Jefferies, a friend of Sarah's from South Croydon who'd been eliminated from an early draft – to say she's "had to come straight here" after getting "mixed up in some NATO army manoeuvres", and asking if there's a telegram among the mail piled up in her flat. There isn't, confirms the unheard Ann.

07m 55s Brendan Richards (Ian Sears) – Lavinia's nephew, her ward, and therefore Sarah's cousin – calls to ask Sarah to collect him from the station at Chipping Norton... giving, therefore, an approximate location for 'Moreton Harwood'. By 1981, a railway station no longer stood at Chipping Norton; it was closed on 3 December 1962, a casualty of the Beeching Report.

So where is Moreton Harwood, exactly? The not dissimilarly named town of Moreton-in-Marsh is situated eight and a half miles north-west of Chipping Norton, along the A44 – just over the border with Oxfordshire. Since Moreton-in-Marsh *does* have a station, *The Fact of Fiction*'s best guess is that Moreton Harwood lies somewhere in between there and Chipping Norton... placing it in reasonably close proximity to the megalithic circles known as the Rollright Stones. In addition to doubling for the fictional Nine Maidens in *The Stones of Blood* (1978), the Rollright Stones have (controversially) been used in ceremonies convened by a number of Pagan groups – including, in 1959, the Bricket Wood coven founded by Gerald Gardner himself.

Like Matthew Waterhouse, who'd been cast as the Fourth Doctor's companion Adric the year before, Ian Sears had recently featured in the public-school drama *To Serve Them All My Days* (1980-81) – playing German-Jewish refugee Ulrich in the series' penultimate episode. Gary Russell – later an editor of **Doctor Who Magazine** but then best known as a juvenile actor – was an unsuccessful auditionee for the role of Brendan. Among Gary's other achievements, he'd one day become a script editor on *The Sarah Jane Adventures*.

08m 10s Sarah collects Brendan from an unseen station – but not because Chipping Norton station no longer existed. Originally, the scene was written to take place inside Sarah's car, en route to the manor, and was due to be filmed between 14.00 and 16.00 hours on Saturday 14 November at Wishanger Farm, near Miserden (the same location seen in the 'tractor' sequence at **42m 30s**). Elisabeth Sladen, who'd not driven on a regular basis for many years, had been assured that she wouldn't have to control the vehicle throughout; rather, it'd be towed. However, as she later told the fanzine *In Vision*: "We got to the location and no tow bar. They couldn't afford it. Suddenly it was, 'Don't worry, dear. I'm sure you can just do that bit. Drive slowly and you'll be all right.' But I was really scared..." And so the scene was reworked with Sarah and Brendan on foot in an ad hoc setting close by, with a couple of old-fashioned petrol pumps visible in the background.

08m 39s "I've been abroad for the last fortnight," Sarah tells Brendan. In an early draft, in which she'd only just returned from Addis Ababa, Sarah claimed to have been "fighting off amatory fuzzi-wuzzies for a fortnight" – an appalling line, in more ways than one.

09m 04s "Don't you like it at Wellington?" Sarah asks Brendan – meaning he's a boarder at Wellington College, near Crowthorne in Berkshire, founded in 1859. Until just a couple of school years before, Brendan's fellow

AULD ACQUAINTANCE (I)

When she discovers that K9 is a gift from her time-travelling ex-best-friend, Sarah says, "Oh, Doctor, you didn't forget" – with "(EYES SHINING)", according to a dialogue direction. The line recalls the last-but-one thing she told the Doctor (Tom Baker) upon her impromptu departure from the TARDIS at the end of *The Hand of Fear* (1976): "Don't forget me," she said, while hearts broke all across the land. Then, while walking off into the suburbs of Aberdeen – or so *School Reunion* (2006) informs us – she whistled the tune to the music-hall number *Daddy Wouldn't Buy Me a Bow-wow* (1892).

Top right: K9 meets Brendan (Ian Sears).
Left: "Oh Doctor, you didn't forget!"
Above: Sarah leaves the TARDIS in Part Four of *The Hand of Fear* (1976).

K-9 and COMPANY
STARRING ELISABETH SLADEN
AND JOHN LEESON AS THE VOICE OF K-9
A GIRL'S BEST FRIEND BY TERENCE DUDLEY

Wellingtonians would've included Crispin Blunt, current MP for Reigate (born 1960), and the impressionist Rory Bremner (born 1961).

Despite appearances, mention of Brendan taking three extra O levels would seem to suggest he's no more than 16 – and stage directions described him as "a bright fourteen-year-old"!

09m 47s Arriving at the manor, Sarah and Brendan encounter Lavinia's business partner, Commander Bill Pollock (Bill Fraser) – plus his Alsatian, Jasper (Bruno), whose menacing growl would appear to have been dubbed by another dog entirely (identity unknown). It's not impossible that Bill P was named for Bill F, a favourite of both Dudley's and John Nathan-Turner's since they'd worked alongside him on the first series of the cement-family saga *Flesh and Blood* (1980) – hence Fraser's casting as General Grugger in the Dudley-directed, Nathan-Turner-produced *Meglos* later that same year.

10m 30s "The most endearing trait in a dog is total obedience," says Pollock – who uses the traditional RP pronunciation of 'trait', muting the second 't' as in 'tray'.

The market-gardening business couldn't be worse, according to Pollock: "If it doesn't pick up next year, we'll go bankrupt..." A lengthy discussion of the Commander's market-gardening woes was, perhaps thankfully, lost from the rehearsal script. Sample dialogue: "You can't get the labour here for high in-put, out-put stuff. Not in this area. South Coast maybe; not here." (Etcetera.)

With Pollock departed, Sarah turns to the mysterious packing case that (according to a note left by Lavinia) had been stuck in the attic in Croydon for ages...

13m 59s Inside, she finds a metal dog (voiced by John Leeson) – which, on activation, announces its designation as K9 Mark Three. The Mark One was the K9 who stayed on Gallifrey in *The Invasion of Time* (1978); its successor remained behind in E-Space in *Warriors' Gate* (1981). In a moment, K9 will state that he's a gift from the Doctor, who "last spoke in 1978 Earth years" – ie, when the packing case was delivered to Lavinia. But we've no idea exactly when the Mark Three was made, by which Doctor, or what prompted him to do so. *The Invasion of Time* ends with the Fourth Doctor (Tom Baker) pushing a K9-sized box labelled 'K9 M II' (sic) into the TARDIS control room, implying that he'd already part-made the second K9 *before* the Mark One left the TARDIS. *The Fact of Fiction* suggests, therefore, that the Mark Two was originally intended to be the Doctor's belated parting gift to Sarah, who'd been his last companion prior to the events of *The Invasion of Time*. But when the Mark One unexpectedly chose to remain on Gallifrey, he took the unfinished Mark Two for his own and instead made the Mark Three to send to Sarah – leaving him on Earth sometime before *The Ribos Operation* (1978), perhaps?

> **"The most endearing trait in a dog is total obedience."** POLLOCK

16m 23s Following Pollock's suggestion, Sarah visits postmistress Lilly Gregson (Gillian Martell) to check whether or not Lavinia sent her a telegram – but Lilly's introductory scene was lost. As written, Sarah's car was to be seen pulling up outside the post office (in a scene scheduled for Tuesday 17 November outside the post office at Bisley village, east of Stroud). Finding a 'Closed' sign on the door, Sarah sees Lilly – "A woman of the soil, of traditional peasant stock" – moving about inside. The realisation that Sarah is "Miss Lavinia's niece" leads Lilly to open up – but Sarah fails to notice that George Tracey is watching from the other side of the road...

17m 49s Meanwhile: it's dark when Brendan heads down to the market garden to fetch a soil sample for K9 to analyse... not realising that George Tracey is watching him. If Lilly's introductory scene hadn't been cut, this would have looked very odd – since George would have been seen spying on Sarah in the village, in daylight, in the last-but-one scene.

Top left: Brendan and Sarah talk horticulture with George Tracey (Colin Jeavons) and Commander Pollock (Bill Fraser).

Right: Brendan knows that something very peculiar is going on...

From Lilly, Sarah learns that Lavinia's letter to the **Standard** ***about local witchcraft upset many who believe that the 'Black Art' makes crops grow.***

20m 22s Sarah has accepted an earlier invitation to a drinks do hosted by Juno and Howard Baker (Neville Barber). Against a musical backdrop – the Vienna Philharmonic playing Schumann's *Symphony No 1,* aka the 'Spring Symphony', conducted by Sir Georg Solti – Juno introduces Sarah to *Standard* editor Henry Tobias (John Quarmby). In Dudley's own Target Books novelisation, published as *The Companions of Doctor Who: K9 and Company* (1987), Sarah Jane takes "professional note" of Henry's "thinning hair", "small, haunted blue eyes" and "the broken capillaries on the nose and cheeks that spoke of an over-indulgence in alcohol..." (In no way an unfair stereotype of an editor, of course!)

23m 26s While George and Peter Tracey's attempt to kidnap Brendan from the manor is foiled by K9, Henry Tobias tells Sarah that nobody takes witchcraft seriously any more. "Though I must confess I very often wonder why not," he adds in the rehearsal script. "There's so much evil about you have to look very hard for the good." "If you believe what you read in the newspapers," replies Sarah – earning Henry's response: "Touché!" →

Right: Elisabeth Sladen was a reluctant driver during location filming for *K9 and Company*.

Opposite page top right: The coven assembles.

Opposite page below: Brendan Richards and Sarah Jane Smith – an unlikely duo.

→ **24m 15s** In the Tracey cottage, a terrified George tells a sinister unseen figure how he saw "the goddess Hecate's familiar" at the manor: "A dog belching fire!" A fanciful description of K9, for sure – but not quite so bizarre a leap as it might seem. Throughout antiquity, Hecate was depicted in the company of dogs, which were sacred to her; according to the classicist Alberta Mildred Franklin, writing in 1921, "Her approach was heralded by the howling of a dog..." In which case, one wonders if Dudley chose Hecate as the coven's goddess in his K9 story *because* dogs were sacred to her.

"I swear by Arianrhod!" George gibbers, after a figure from Welsh mythology whose name is listed as an alias for the 'Great Mother' (along with more familiar goddesses, such as Artemis, Aphrodite and Diana) in 'The Charge', as given in the Gardnerian Book of Shadows.

Saturday 19 December: the police are sending someone to take Brendan's statement, Sarah tells George and the Commander...

28m 01s That someone being the "young, agreeable" PC Carter, originally introduced when Sarah and Brendan approached the police car seen driving up here. Which explains why Carter (Stephen Oxley) knows who Sarah is when she enters the police station at **31m 32s**...

29m 31s That night, Peter aids in a second, successful, kidnap attempt. Brendan's kidnapping is significantly revised in Dudley's novelisation: he has an ether pad clamped over his mouth when he enters his bedroom, then George loops sash cord around the unconscious boy's ankles and wrists, making a halter. An hour later, the kidnappers loop the cord around a window bar in order to lower Brendan, and themselves, to the ground...

Sunday 20 December: Brendan is missing – but Sarah thinks she knows who attacked him: Peter Tracey.

30m 35s K9 asks to accompany Sarah to the Tracey cottage. In the rehearsal script, Sarah asks how – "The Commander's only got to clap eyes on you" – but K9 has a suggestion. And so the next scene was to have opened on a close shot of Sarah's holdall: "She carries it with some difficulty as she approaches the Tracey cottage." Her difficulty would've been explained after she'd found no one home, with a muffled voice from inside the bag saying: "Mistress... Request removal from encumbrance."

31m 51s With K9 hidden at the cottage, Sarah reports Brendan's disappearance to Sergeant Wilson (Nigel Gregory) – another coven member, of course. Several more local acolytes are named in the Target telling: poet Byron Weekes, nurse Michael Barnett, cabinet maker John Sterling, midwife Rosemary Creach and local publican Stanley Shields.

32m 56s Exiting the police station, Sarah runs into Lilly – who, as directed, carries "an abundance of holly and mistletoe". A subtle clue – because the Wiccan Winter Solstice rite, as described in the Book of Shadows, requires the 'Cauldron of Cerridwen' to be "wreathed with holly, ivy, and mistletoe, with fire lighted within it..."

34m 03s "Oh Brendan, where the devil are you?" sighs Sarah. A cutaway shows he's in a cellar, though Dudley's original intention was to show the boy locked up in the boiler room beneath the manor itself.

36m 12s Bicycling away from the Tracey cottage, where K9 has heard him tell George their plan to sacrifice Brendan is madness, Wilson suffers a fatal shock when he catches sight of an untethered goat. Stage directions kept open the possibility of some supernatural agency at work, just about: "Slowly [Wilson] is suffused by an eerie light. His eyes go wide in horror. His mouth opens but no sound will come."

> **"Oh Brendan, where the devil are you?"**
>
> SARAH JANE SMITH

38m 17s Later, Peter is initiated into the coven, after the High Priestess calls upon the "Mighty Mother of all, bringer of all fruitfulness/By seed and root, by stem and bud,/By leaf and flower and fruit,/By life and love do we invoke thee/Descend upon the body of thy servant and Priestess!" In the Wiccan tradition known as 'Drawing Down the Moon' – an essential part of any witch-meet, as given in most versions of the Book of Shadows – these words are supposed to be spoken by the High Priest *to* the Priestess.

Next, the Priestess kisses Peter's feet, as she's supposed to do during the course of a Wiccan initiation – as described in *What Witches Do*, among other sources: "In other religions the postulant kneels, while the priest towers above him; but in the art magical we are taught to be humble, so we kneel to welcome them, and we say: 'Blessed be thy feet, that have brought thee in these ways...'"

Monday 21 December: with Pollock now missing, Sarah is at her wits' end – but after assimilating data on witchcraft in England, K9 has a suggestion...

40m 55s K9 claims that, in English witchcraft, "Most important ceremony falls on winter solstice, December twenty-second." True, Wiccans do celebrate the winter and summer solstices, and both the spring and autumn equinoxes – but the so-called 'four great festivals' are actually Candlemas (on

AULD ACQUAINTANCE (II)

Sarah and Juno went way back. "Elisabeth Sladen's Desdemona is an appealing picture of young innocence, and Linda Polan gives a sound performance as Emilia," noted *The Stage*'s reviewer of an October 1967 production of *Othello* at the Library Theatre, Manchester, in which this pair first appeared together. They'd been reunited just prior to *A Girl's Best Friend*, with Sladen playing Lady Flimnap opposite Polan's Queen in the BBC's four-part *Gulliver in Lilliput* – adapted and directed by Barry Letts (who'd first cast Sladen as Sarah) and broadcast in January 1982.

Above: Elisabeth Sladen as Lady Flimnap in *Gulliver in Lilliput* (1982).

Left inset: Voluptuous Moreton Harwood socialite Juno Baker (Linda Polan).

K·9 and COMPANY
STARRING ELISABETH SLADEN
AND JOHN LEESON AS THE VOICE OF K-9
A GIRL'S BEST FRIEND BY TERENCE DUDLEY

2 February), May Eve, or Beltane (on 30 April), August Eve (on 31 July) and Hallowe'en (on 31 October).

42m 30s Believing that Brendan is sure to be sacrificed from midnight, Sarah is bombing along a country lane between hallowed sites when she swerves to avoid a tractor (in a stunt performed by Sue Crosland). She'd have been forgiven for trying to pile straight through it, though – since she was nearly killed when her ex-UNIT acquaintance Mike Yates (Richard Franklin) drove off a country lane to avoid colliding with what turned out to be an illusory tractor in the first episode of *Planet of the Spiders* (1974).

This tractor, though, is very real. Stage directions describe how "A hand jams the throttle down with a length of wood and then releases the hand brake" just beforehand – but whose hand it is remains unspecified. Whoever that person is, they must have been lying in wait for Sarah, perhaps on the road from the manor.

Their method, however, is intriguing. Many years later, in *The Temptation of Sarah Jane Smith*, we'll learn that Sarah's parents died when their car ploughed into a broken-down tractor on a country lane outside the village of Foxgrove, one terrible afternoon in August 1951. It's not impossible that the psychically enhanced Lupton somehow latched on to Sarah's memory to conjure up that illusory tractor in *Planet of the Spiders*. But there's no need to ascribe what happens here to mystical powers; evidently, via Lavinia, someone knows Sarah's past history – and is using a tractor to send her a particularly potent personal message, in order to scare her off. Perhaps...

FURTHER INFO

DVD

BBC DVD
DOCTOR WHO
K9 TALES

K9 Tales
COMPANY BBC Worldwide
YEAR 2008
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 1995
AVAILABILITY Deleted

NOVELISATION

The Companions of Doctor Who: K9 and Company
COMPANY WH Allen & Co PLC/Target Book
YEAR 1987
AUTHOR Terence Dudley
AVAILABILITY Out of print

AUDIO BOOK

COMPANY BBC Worldwide
YEAR 2015
READ BY John Leeson
AVAILABILITY Out now

Midnight approaches. Sarah has searched six of eight churchyards without success – but K9 prompts her to return to the manor, where a ruined chapel can be found.

44m 49s Remarkably, the stage directions indicate that, after being brought into the circle, his eyes "dull and heavy with drug", Brendan should be seen "naked on the alter" [sic]!

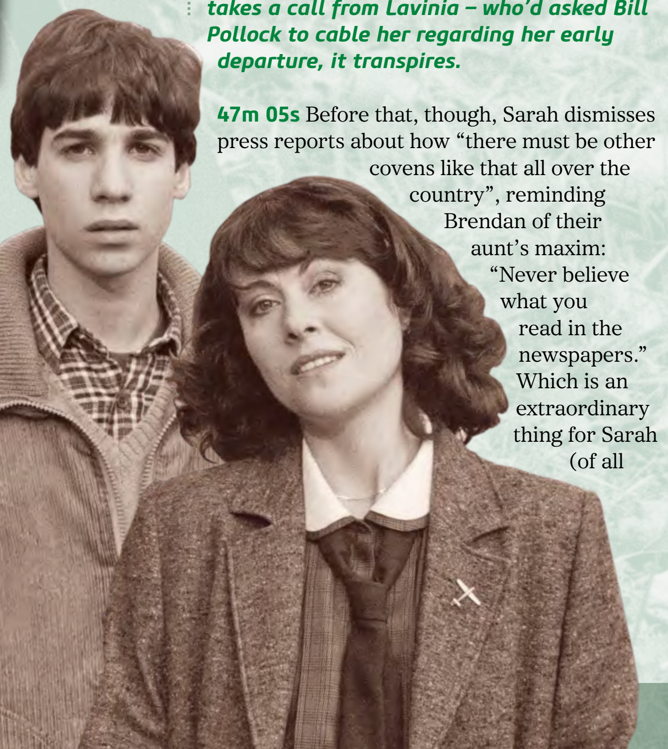
'Modern-day pagans sacrificing an innocent male so their withered crops might grow' is highly reminiscent of the plot of the 1973 classic *The Wicker Man*.

45m 36s On screen, K9 insists on confronting the coven first – but in the novelisation he gets caught up in bramble, meaning Sarah Jane is forced to rush ahead in the hope of saving poor nude Brendan, stretched out on the slab: "'*No!*' screamed Sarah Jane. "No, no, no, no, no!'" Despite using her martial arts to paralyse three members of the coven (!), Sarah Jane is soon overcome and 'borne into the circle' – but by now, K9 has burned his way out of the bramble, and is able to stun first the Priestess, then the Priest...

46m 23s ... who turn out to be Lilly Gregson and Commander Pollock, whose reveal was another aspect that left Dudley disgruntled: "the denouement was so rushed and perfunctory that we failed to recognise the identity of the High Priest and High Priestess," he later complained.

Friday 25 December: at the Bakers', Sarah takes a call from Lavinia – who'd asked Bill Pollock to cable her regarding her early departure, it transpires.

47m 05s Before that, though, Sarah dismisses press reports about how "there must be other covens like that all over the country", reminding Brendan of their aunt's maxim: "Never believe what you read in the newspapers." Which is an extraordinary thing for Sarah (of all people) to say, when you think about it; even more so since it suggests that, for some reason, she's *not* used her contacts to flog the true story to Fleet Street (as was). Why ever not?



This dialogue largely replaced that given in the rehearsal script – beginning with Sarah wondering how such a coven could exist: "I mean, they were actually going to murder Brendan." Which prompts the latter to rue the "waste of a fine, young man", which leads Sarah to label him, "Clot!" Perhaps the scene was reworked purposely in order for Sarah to dismiss the suggestion that similarly murder-minded covens might exist elsewhere in the country? Originally, Howard stated that there'd "probably been a coven here for generations. As we're a relatively closed community, it isn't difficult to keep the faith alive." But maybe someone thought that 'inbred bumpkins all do black magic' wasn't the most Christmassy message for *Doctor Who* to deliver...

47m 47s What might Lavinia's cable to Sarah have said, to cause Pollock to suppress it? Since Sarah was going to the manor anyway, surely it would have made more sense for the High Priest (and Priestess) to send it – in the hope that, in Lavinia's absence, Brendan might stay with the Bakers and Sarah might stay away altogether, leaving them to carry out their unspeakable rites unmolested?

Brendan and Aunt Lavinia reappeared in the *K9 Annual 1983* (1982). According to Gareth Roberts' *Sarah Jane Adventures* novelisation *The Wedding of Sarah Jane Smith* (2009), Brendan ended up working in San Francisco with ex-UNIT type Mike Yates. According to Sadie Miller's *Lethbridge Stewart* novel *Moon Blink* (2016), Brendan was originally an alien baby, adopted by Earthlings!

48m 29s Alone at the manor, a tinsel-bedecked K9 recites a Christmas carol to himself. Originally *While Shepherds Watched Their Flocks By Night*, K9's recital was later changed to *We Wish You a Merry Christmas* – which BBC insiders could have heard a tipsy K9 sing in a cheeky insert recorded for one of the BBC VT engineers' notorious Christmas tapes three years earlier, in 1978. **DWM**

The DWM CHRISTMAS QUIZ

Compiled by
JONATHAN MORRIS

> "And so this is Christmas,
> and look what Who's done.
> Another new Doctor,
> and her new pal Graham.
> And so this is Christmas,
> with Yaz and Ryan,
> with King James and *Rosa*,
> and *The Tsuranga Conundrum*..."

Christmas gets earlier every year. In fact, at the time of writing, it's still only mid-November and only six episodes of the current *Doctor Who* series have aired. So, with great reluctance, this festive quiz will contain no questions on the final four episodes. I haven't seen them, but, by the time you read this, you will have. And I hope you enjoyed them.

Instead, this quiz will cover not only the first six episodes of the 2018 season but also the whole sort of general mishmash of *Doctor Who*. Because, with most of the old episodes streamed on Twitch and the more recent episodes available on Netflix, iPlayer and various shiny discs, time travel into *Doctor Who*'s past has never been easier.

But this quiz isn't just for fun. It's a test of your skills of observation and fact-recall and will be rewarded with prizes. The five highest-scoring entrants (ie, the ones that get the most answers right) will each win a year's free subscription to everybody's favourite *Doctor Who* magazine, Doctor Who Magazine. In order to enter, simply send your answers by email or to the usual address, not forgetting to put CHRISTMAS QUIZ on the envelope or in the email subject line. And please remember to include your postal address. The closing date is midnight on Friday 4 January 2019. Any entries received after that date will be fed to the office Pting. So, good luck – and may you have a very merry Christmas, and a happy New Year!

ONLY CONNECT

Very simply, what connects the following:

1 Ryan Sinclair, Pigbin Josh and a victim of the Autons in *Spearhead from Space* (1970)?

2 *Attitude* by Suede, *Proof* by I Am Kloot, *(I'm Gonna Be) 500 Miles* by The Proclaimers feat Brian Potter & Andy Pipkin, and *Trouble* by the Cast of St Trinian's?

3 The first person to die in *Planet of the Dead* (2009), a Dalek puppet in *Asylum of the Daleks* (2012), Graham's friend Kevin and James Blake?

4 A miner who was turned into a tree, a schoolboy born with a low-level telepathic field, a sign-language interpreter and a Stenza warrior?

5 Captain Jack Harkness, the Family of Blood, River Song and Krasko?

6 Florence Finnegan, Lady Thaw, Miss Kizlet and Najia Khan?

7 Sweetville, the Agrofuel laboratory and one of Jack Robertson's hotels?

8 *The Great Detective* (2012), *Sleep No More* (2015) and *The Woman Who Fell to Earth* (2018)?

9 Medical attendants in the Two Streams Facility, interfaces for the Vardy and guards in the ruins of Desolation?

10 Metebelis crystals, genetic disruption by Magnus Greel and a combination of bio-engineering and toxic waste?

TELLY ADDICTS

Graham has never missed an episode of *Call the Midwife,* although he looks away during the squeamish bits. But in which stories are the following television programmes mentioned, alluded to or glimpsed?

11 *Newsround Extra*
12 *Antiques Roadshow*
13 *Muffin the Mule*
14 *Captain Scarlet*
15 *Britain's Next Top Model*
16 *Strictly Come Dancing*
17 *Stars in Their Eyes*
18 *Trisha Goddard*
19 *Bergerac*
20 *I'm a Celebrity... Get Me Out of Here!*

ODD ONE OUT

The first few stories of each Doctor often follow the same pattern. In this round, we want the *exceptions* to the rule. So, out of all 13 television Doctors (but not the War Doctor), in their first five *televised* adventures (not counting mini-episodes), which Doctors *did not:*

21 visit an alien planet
22 visit a period in Earth's history
23 meet a well-known figure from Earth's history (no, Solicitor Grey does not count as well-known)
24 go on board a space station or spaceship other than the TARDIS
25 encounter the Daleks
26 encounter the Master/Missy
27 encounter an android, robot or cyborg (such as the Cybermen)
28 acquire at least one new travelling companion who appears in subsequent stories
29 wear a hat
30 get a brand-new title sequence

TIPPING POINT

We all know that Jodie Whittaker is the first official female Doctor. But who were these other trailblazers?

31 The first female villain
32 The first female character to be fatally exterminated by a Dalek
33 The first female inhabitant of Gallifrey (not counting the Doctor's granddaughter Susan)
34 The first female character to have her name included in the title of a story
35 The first female actor to portray a member of UNIT
36 The first female executive producer
37 The first female incidental music composer (not counting library music)
38 The first female writer to write a *Doctor Who* novelisation
39 The first female writer to write a *Doctor Who* novel
40 The first female actor to play the Doctor on television

POP QUIZ

"Stormzy made a *Doctor Who* appearance without even being there" is how Twitter Moments described the climax of *Arachnids in the UK.* But Stormzy wasn't the first pop star to make an appearance in *Doctor Who* without even being there. In which stories do we hear *but not see*:

41 Arrested Development
42 Rudimental feat John Newman
43 The Streets
44 David Guetta feat Sia
45 Macklemore feat Skylar Grey (not in a story, but somewhere else...)

CELEBRITY JUICE

The Thirteenth Doctor shares her predecessors' tendency to name-drop well-known figures from history. Who has she:

46 married
47 loaned a mobile phone
48 met while dealing with a plane caught in spider silk
49 seen portrayed in a musical a large number of times
50 seen wearing shades while suffering a hangover

GIVE US A CLUE

The title of *The Woman Who Fell to Earth* tragically turned out to be referring to Grace as well as the Doctor. In a similar vein, which characters are these episode titles obliquely referring to?

51 *Rider from Shang-Tu*
52 *The Enemy of the World*
53 *The Bride of Sacrifice*
54 *The Deadly Assassin*
55 *The Knight of Jaffa*
56 *The Girl in the Fireplace*
57 *Small Prophet, Quick Return*
58 *The Impossible Astronaut*
59 *Priest of Death*
60 *The Pilot*

QUOTE... UNQUOTE

Ten quotes, all from the pages of DWM over the last year. Who was it who said:

61 "Stack us one on top of each other and we'd be about the same height as Russell."
62 "The TARDIS is spinning around in space now, but in my time, in the olden days, you could never have the doors of the TARDIS opening in space while it was in flight."
63 "He said, 'I'm sorry, but I'm about to derail your life.' As opening gambits go, it's a good one."
64 "I'm still trying to think about being a woman. I'd want to be someone successful and attractive, obviously."
65 "This would have been in the Colin Baker era of *Doctor Who* – we fans measure our lives by who was the Doctor."
66 "It wasn't a stunt – they just asked me to fall over. But, as you know, I overact. I can't do *anything* naturalistically."
67 "When I was sitting in the readthrough and John Simm walks in, I was like, 'Huh. That's weird. What's he doing here?'"
68 "It's the detail that's blown me away... Look at the ribbing on the Brig's pullover..."
69 "On my first day of secondary school, I was walking across the main quad bit and someone started humming the *Star Wars* theme at me."
70 "Even before Big Finish, people would email me and say, 'I'll give you a hundred quid to go, Hi Ellie, you're the Doctor,' or something down the phone."

THE CHASE

Bradley Walsh's ITV quiz show shares its title with a 1965 *Doctor Who* adventure, and that seems reason enough to dedicate ten questions to that classic tale.

71 In which city and in what year do Ian and Barbara end up at the conclusion of the adventure?
72 In which story does the Doctor visit Morton Dill's home state?
73 In *The Chase* we see The Beatles performing their number one hit *Ticket to Ride.* In which story is the *number* of Beatles number ones a matter of great significance?
74 Which two guest characters from *The Chase* appear in later stories but played by different actors?
75 One of the cast had previously had a non-acting credit on *Doctor Who*. What was it?
76 In which story do we next see the sign for the *Mary Celeste*?
77 Presumably the Festival of Ghana took place in Ghana, making it the Doctor's first visit to the continent of Africa. What was his second?
78 What connects *The Chase* with *Genesis of the Daleks* (1975) and *The Twin Dilemma* (1984)?
79 The planet Aridius has two suns. In which *three* stories does the Doctor visit worlds with three suns?
80 *The Chase* shows the Doctor's first visit to New York. Including *The Chase*, how many times have we seen the Doctor visit there? →

SCREEN TEST

In *The Ghost Monument* we learned that the TARDIS was phasing in and out of time and space, meaning that sometimes it could be seen and sometimes it couldn't. Here are ten more occasions where the TARDIS can't be seen, either because it's about to materialise or has just left. All you have to do is identify the stories – and as you will be able to tell from the picture shapes, the first five are from stories featuring Doctors one to eight, while the last five are from stories featuring Doctors nine to thirteen.

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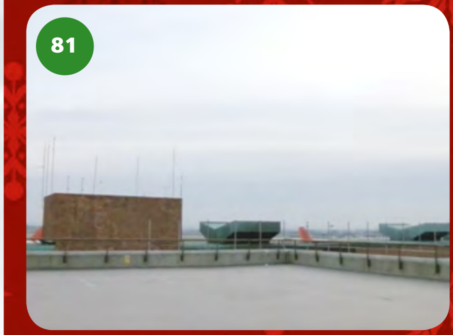

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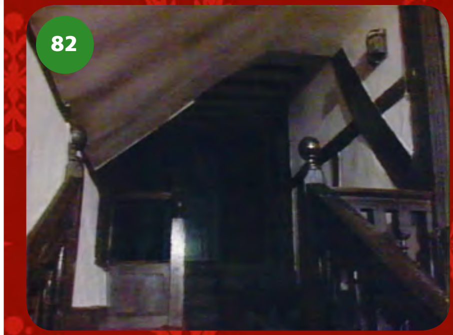

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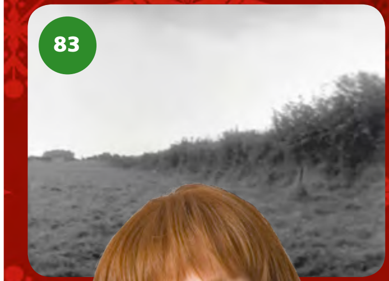

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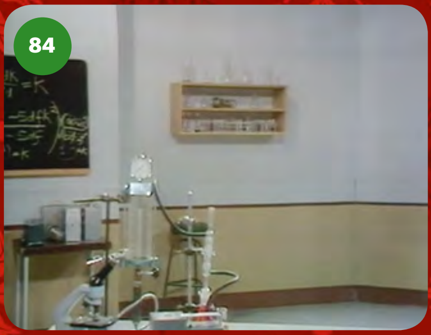

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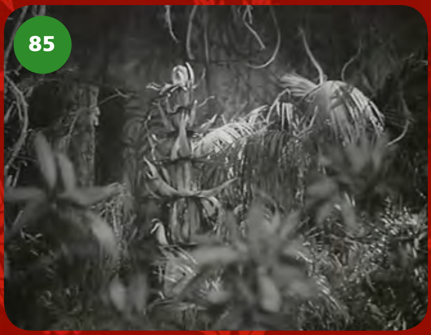

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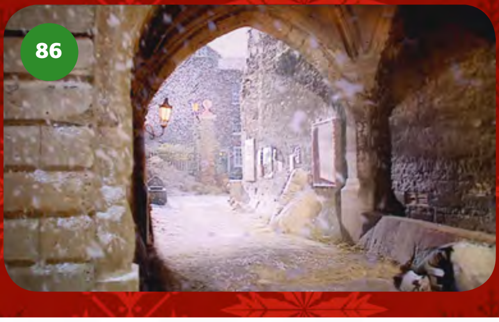

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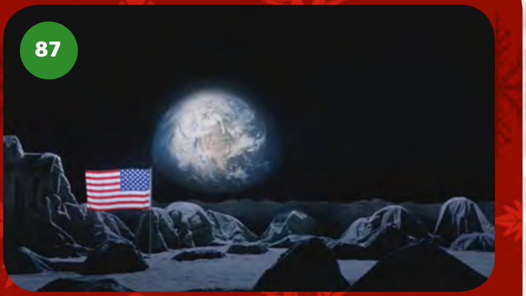

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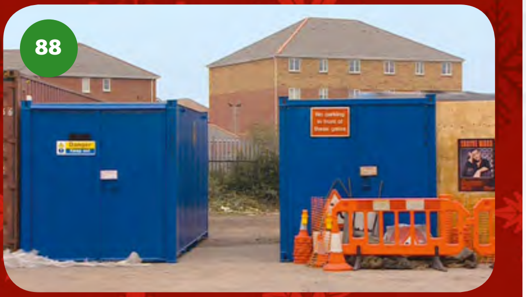

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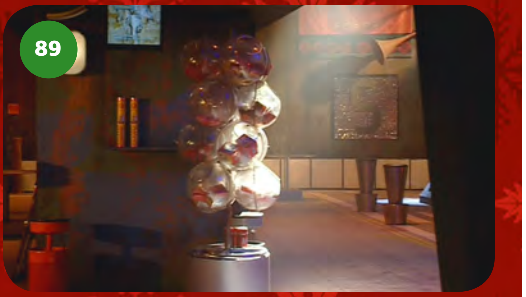

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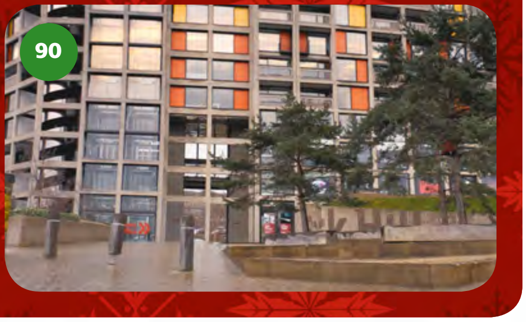

MASTERMIND

And finally, ten general knowledge conundrums:

91 What does Graham do frequently that the Doctor found irritating in *The Dalek Invasion of Earth* (1964), *The Five Doctors* (1983) and *The Twin Dilemma* (1984)?

92 What sporting enthusiasm does Graham share with Donna Noble?

93 What reading material is enjoyed by Graham and the Eleventh Doctor?

94 Which place did the Seventh Doctor loathe that Graham visited in *The Woman Who Fell to Earth*?

95 What did the Pting bring up that a shark kept down?

96 The Doctor carried a beacon of it, then she claimed to be a doctor of it. What is it?

97 2018 saw two *Doctor Who* stories shot in South Africa, its southernmost location. What is *Doctor Who*'s northernmost shooting location?

98 Which actor appeared in *Doctor Who* stories set in 1955 and 1959?

99 The latter half of *Demons of the Punjab* is set in Pakistan. Who represented Pakistan in the 400 metres at the 2044 Olympics?

100 Which two *Doctor Who* stories (so far) have scenes that take place at New Year?

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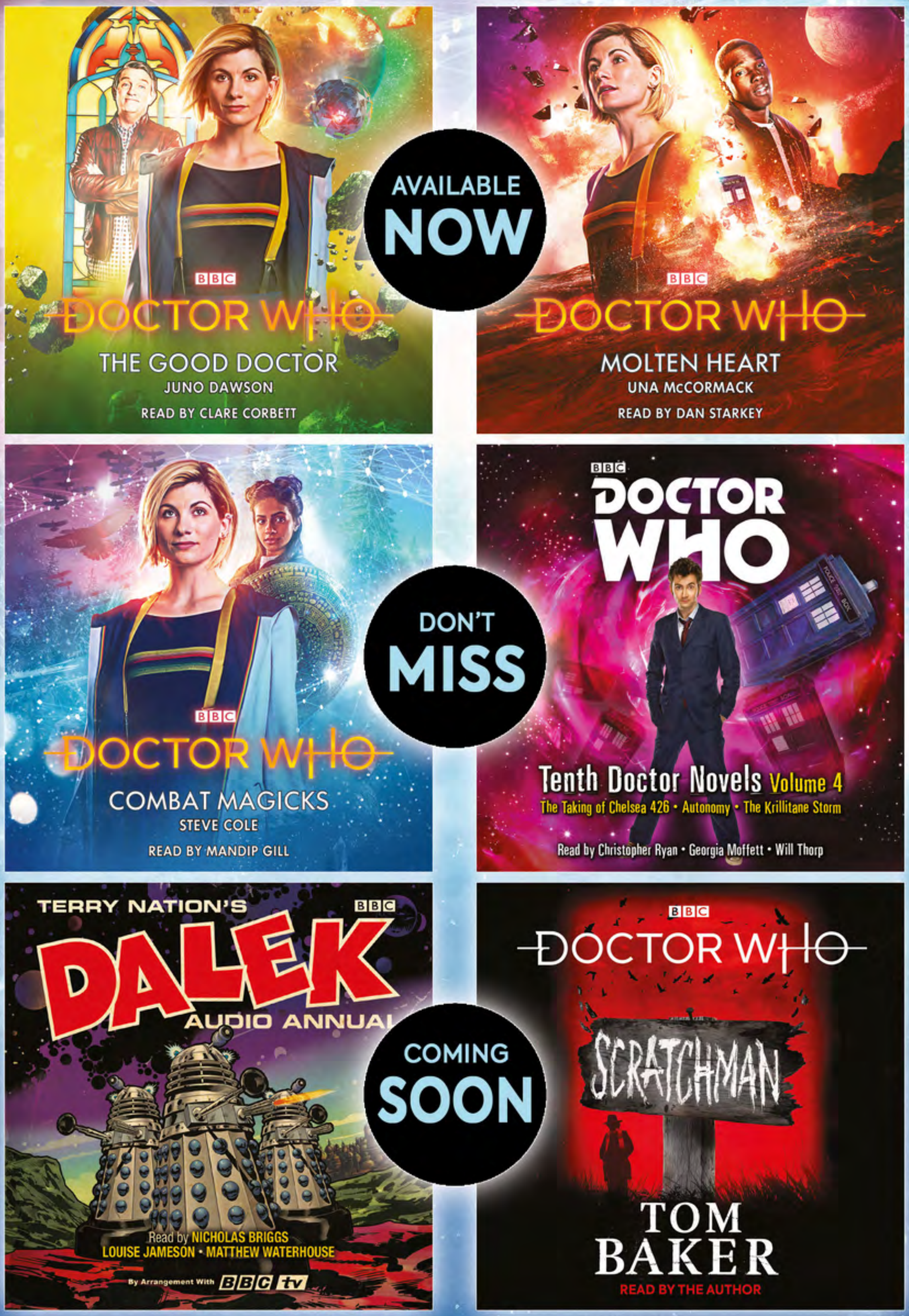
Stories from Doctors old and new

BBC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JUNO DAWSON
READ BY CLARE CORBETT
BBC
DOCTOR WHO
MOLTEN HEART
UNA McCORMACK
READ BY DAN STARKEY
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STEVE COLE
READ BY MANDIP GILL
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Tenth Doctor Novels Volume 4
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Read by Christopher Ryan • Georgia Moffett • Will Thorp
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Reviews

Our verdict on the latest episodes and products.

Television

Demons of the Punjab

An intimate tale of sibling rivalry and lost love set against a turning point in India's post-war history.

BBC one **BROADCAST**
Sunday 11 November 2018

Review by **PAUL KIRKLEY**

Is *Demons of the Punjab* a daring new departure for *Doctor Who*? Or a return to the series' roots?

The answer is a bit of both, probably. On the one hand, it's entirely faithful to co-creator Sydney Newman's vision of a programme that would "bring history alive for the young". On the other, it continues showrunner Chris Chibnall's mission to introduce new voices and perspectives that have perhaps been neglected in the past.

In the early 1960s, of course, the Partition of India was barely history at all, and certainly too raw a memory to be tackled by a teatime adventure serial. That qualification aside, it's not hard to see Vinay Patel's story slotting into *Doctor Who*'s first few seasons, which were never shy about tackling the bloodier episodes of the past, from the Reign of Terror to the Massacre of St Bartholomew's Eve.

What this definitely *wouldn't* have been, if they'd made it 50 years ago, is a love story. Because that's unquestionably what *Demons of the Punjab* is: a sub-continental *Romeo and Juliet*, in which a pair of star cross'd lovers – Umbreen (Amita Suman), a Muslim, and Prem (Shane Zaza), a Hindu – try to overcome the accident of birth that threatens to rend them apart, with tragic consequences.

It is also – poignantly, for an episode shown on the 100th anniversary of the Armistice – about the fate of one young man: an anthem for a doomed youth who survived the horrors of war only to die among the poppies in the killing fields of his homeland.

The 'demons', meanwhile, have actually come to bear witness to those who die alone, which, again, felt tragically appropriate as the world paused to remember a conflict that left millions of unknown soldiers lying in unmarked graves.

As such, this is a *Doctor Who* story imbued with a rare weight of sadness, and a fatalism that subverts the usual expectation that the Doctor will somehow jury-rig an eleventh-hour escape. (Though there are strong echoes, of course, of Rose Tyler's equally heartbreaking journey into her family's past in 2005's *Father's Day*.)

Patel explores themes of identity and conflicted loyalties – the divisions

Right: Almak (Barbara Fadden) and Kisar (Nathalie Curzner) of the Thijarian Hive bear witness to terrible events.

between nations and between families – as confidently as you'd expect from the writer of the brilliant, BAFTA-winning film *Murdered by My Father*, and director Jamie Childs captures the script's mood perfectly. In fact, for all that it's a harrowing watch at times, it's also one of the most beautiful *Doctor Who* stories we've ever had the privilege of looking at, helped by stunning location work in Andalucía. Note, too, the way Childs deliberately crunches the gears every time the demons appear, cutting into this drowsy, sun-drenched idyll with sudden bursts of glitching, disorienting audio and visual noise.

It's so sumptuous and cinematic, in fact, that it was only afterwards I realised they'd managed to make a story about an event that displaced over 14 million people, and likely resulted in over a million deaths, with a small cast and minimal locations, and with the violent tumult largely confined to noises off. I certainly don't think it's any the worse for that.

There's another outstanding score from Segun Akinola, too, combining sweeping, Maurice Jarre strings with Eastern folk and devotional music, capped by that beautifully evocative vocal take on the *Doctor Who* theme.

The symbolic use of a broken watch to represent stolen time and hours not lived may not be entirely original, but it's a simple and effective device nonetheless. Yaz's Nani (Leena Dhingra) carrying it into old age as a memento of a secret first love has definite shades of the Heart of the Ocean diamond from *Titanic*.

> **What this definitely wouldn't have been, if they'd made it 50 years ago, is a love story.**

That's all very well, you say, but what's in it for the kids? It's a fair question, as this doesn't offer quite as much of a witty, race-against-the-clock adventure as *Rosa*, the episode with which it shares the most DNA. On the flipside, it does have much better, much scarier monsters in the Assassins of the Thijarian Hive, whose early appearances as the titular demons stalking the land are genuinely unnerving. That said, they're rather switched off, as a threat, a little over halfway through in favour of the real enemy: the evil in men's hearts.

Even this, though, is kind of admirable. Yes, to some degree *Doctor Who* is a ratings-chasing behemoth that needs to attract a big-tent audience and shift lots of action figures and pyjama sets at Christmas. But it's also a show that's willing – and has *always* been willing – to take risks like this, and tell different types of stories, in a way that Disney or Marvel-owned popcorn franchises might balk at. Besides, perhaps by this stage younger viewers are just happy to spend 50 minutes hanging out with their cool, funny new friends, even if they're doing a lot of grown-up talk this week.

It would be wrong to say that this episode belongs to Yaz – really, it belongs to Umbreen and Prem – but it's through Yaz that we see and feel their story, and Mandip Gill is reliably excellent. Jodie Whittaker's Doctor, meanwhile, artfully treads a fine line between humour and empathy: she's fast, funny and light on her feet enough to drive the action-adventure stuff, without disrespecting the gravity of the situation. The scene in which she officiates at Umbreen and Prem's wedding – a flower in her hair and hope in her heart – is particularly lovely (though I wouldn't blame you for wondering if her rather on-the-nose homily about how "love abides in the face of everything" isn't a Sunday sermon too far).

In the end, though, Prem must face his demons alone, and all our hero can do is stand by impotently and let it happen. It's 54 years since William Hartnell's Doctor first warned that "You can't rewrite history, not one line." But the consequences of that law have rarely felt so personal, or so painful. **DWM**

Above left: Nani Umbreen (Leena Dhingra) remembers her past.

Above right: The Doctor (Jodie Whittaker), Ryan (Tosin Cole), Graham (Bradley Walsh) and Yaz (Mandip Gill) arrive in India, 1947.

Right: Young lovers Prem (Shane Zaza) and Umbreen (Amita Suman).

Kerblam!

Team TARDIS respond to a cry for help and investigate sinister goings-on at the galaxy's largest retailer…

Review by **PAUL KIRKLEY**

BBC one **BROADCAST**
Sunday 18 November 2018

For all its frequent riffs on every modern ill from fascism and nuclear war to cybernetics and reality TV, *Doctor Who* has tended to shy away from full-scale satire lest it distract too much from the real business of running down corridors and trying not to bump into monsters.

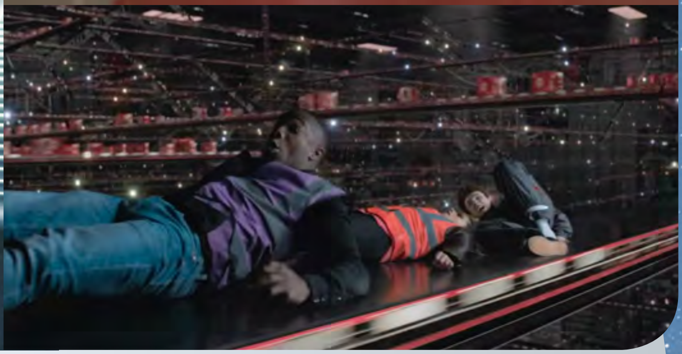
Chief among the handful of notable exceptions is 1977's *The Sun Makers*, a waspish send-up of the Inland Revenue inspired by a hefty tax bill that had recently landed on writer Robert Holmes' doormat. And now we have *Kerblam!*, a *Sun Makers* for a new age in which corporations wield more power than governments, to the extent that many can avoid that tax bill ever landing on their doormats in the first place. More than that, this could be seen as a satire of one very specific corporation – the one, ironically, that is very likely to be shipping your Series 11 Blu-ray come January.

In that sense, Pete McTighe's script isn't exactly subtle, with its pointed barbs at delivery drones, rigorously policed social interaction and regimented "leisure breaks". Inside the moon-sized warehouse of the galaxy's biggest retailer, the ten per cent of the workforce who aren't robots are literally manacled at the ankle with electronic tags that allow management to monitor their productivity, while being bombarded day and night with irritatingly cheery corporate propaganda.

As a target for satire, all of this feels more relevant and tightly focused than last series' *Oxygen*, an otherwise excellent story that somewhat overreached itself by attempting to take down the entirety of late Western capitalism. And besides, McTighe's script is so fast and funny – a *Doctor Who* romp in the very best sense – that it never feels too much like a lecture. 'Doctor Who in An Exciting Adventure with Zero-Hours Contracts', anyone?

There's great sport to be had with the current Team TARDIS flying under the radar as Kerblam employees, from the Doctor bluffing her way into the building with a bit of sonic trickery and buckets of charm to Graham's deep cover with an *actual* bucket. And never mind the fez – did anyone else's heart skip a beat at the sight of Graham's Ian Chesterton cardie and slacks combo? Thought so.

The suggestion of automatons going rogue and turning on their human masters also recalls another 1977 classic, *The Robots of Death*. And like the metal men (as Leela called them) of that story, with their polite, quizzical voices and beautiful Art-Deco design, the smiling assassins of *Kerblam!* are all the creepier for dispensing death with bright eyes and an unnerving fixed grin. The scene in which one of the rogue "space postmen" attacks Dan in the darkened warehouse, before rounding on Yaz, is a classic behind-the-sofa moment that will be popping up in clips packages for decades to come. (Long-time viewers may well have been reminded of the homicidal bus conductor from



> **There's great sport to be had with the current Team TARDIS flying under the radar as Kerblam employees.**

1988-89's *The Greatest Show in the Galaxy* – another story that started with the TARDIS receiving an unexpected mailshot.)

If I was sad to see Lee Mack's witty, quietly stoical everyman meet an untimely end, that goes double for Claudia Jessie's wide-eyed, guileless Kira, whose death really was quite the wrench. It didn't help that I'd already invested heavily in her sweetly stumbling romance with Charlie (Leo Flanagan), only for McTighe to do *that* to us. The man must have a heart of granite – but full credit to him for making us care so much about characters whose combined screen time can't amount to more than 20 minutes. By contrast, the discovery of the liquidised workers, which ought to have been a moment of real, lurching horror, felt rather breezily glossed over.

In an otherwise enthusiastically received episode, Charlie's unmasking as the villain of the piece was met with some grumbling online by people wondering if *Doctor Who* siding with the intergalactic megacorp over the disgruntled workers sends quite the right message. But we were left in no doubt that the system needed to change, and *would* change. Plus, I'm sure we can all agree that mass murder is rarely conducive to good industrial relations.

The big surprise here wasn't so much who the antagonist was, as who it wasn't. Because if my I-Spy Book of *Doctor Who* Baddies has taught me anything, it's that a big-name guest star with funny specs and a space clipboard – think Sarah Lancashire in *Partners in Crime*, Keeley Hawes in *Time Heist*, Reece Shearsmith in *Sleep No More* – is generally going to be up to no good. But no, it turns out Judy Maddox, delightfully played with a mixture of warmth and comic fluster by *Corrie* legend Julie Hesmondhalgh, really was just a mildly frazzled HR manager trying her best to help people make the best of a bad situation.

Jennifer Perrott's direction is Hollywood-slick, never more so than in the sequence where Ryan, Yaz and Charlie ride the vast, criss-crossing maze of conveyor belts. Sure, it's hardly original – think Woody and Jessie on the airport baggage system in *Toy Story 2*, Mike and Sully chasing the doors in *Monsters Inc* and, if you must, the 'comedy' sequence of C-3PO in the factory in *Attack of the Clones* – but it's great to see *Doctor Who* showing its family blockbuster chops.

Kerblam! may not have the weighty prestige of a *Rosa* or *Demons of the Punjab*. In fact, at times it glories in its own silliness. (A *Doctor Who* story in which the deadly threat is *literally* bubblewrap? Watch out for killer tinfoil coming to a screen near you soon.) But it would be damning it with faint praise to suggest it's in any way a filler episode; it looks like it's had plenty of money thrown at it, for one thing. Folding contemporary fears about job insecurity and the rapid, dehumanising pace of technological change into a kinetic action-adventure comedy that boasts plenty of good jokes ("Ever hidden in a panelled alcove? You haven't lived"), some decent scares, exciting set-pieces and memorably sinister robots, *Kerblam!* is a confident debut from McTighe that – oh go on then – really delivers. **DWM**

Opposite page: Yaz (Mandip Gill) looks in vain for her colleague, Dan, while a Kerblam Postman watches her.

Top left: Kira Arlo (Claudia Jessie) is content working for Kerblam.

Top right: Team TARDIS arrive in the Kerblam foyer.

Above right: Ryan (Tosin Cole), Yaz and Charlie Duffy (Leo Flanagan) make a perilous journey on the conveyor belts.

Right: Charlie's true colours are revealed.

The Witchfinders

The Doctor and her friends encounter paranoia and superstition in 17th-century Lancashire. But something even more dangerous lies beneath the surface…

Review by **PAUL KIRKLEY**

BROADCAST
Sunday 25 November 2018

"Honestly, if I was still a bloke, I could get on with the job and not have to waste time defending myself."

So far throughout this series, the subject of the Doctor's gender has been largely incidental to the plot, and rightly so. But *The Witchfinders* can't help but bring the issue into focus, given that the early 17th century was a highly unpleasant time to be a woman, even by the less than enlightened standards of British history. For a start, there's the ever-present threat of being accused of witchcraft and subjected to trial by ducking stool. Plus, as the Doctor so pithily puts it, "If we're not being drowned, we're being patronised to death."

It's perhaps a measure of how slow progress has been in the 300 years since we stopped dunking witches that this is only the second *Doctor Who* story to have been written and directed solely by women. The other one, called *Enlightenment* appropriately enough, was 35 years ago.

And the writer-director team here are very much simpatico, with Sallie Aprahamian drawing out the folk-horror elements of Joy Wilkinson's script in an episode that, like so many this year, comes with its own distinct visual identity. Leaden skies and ribbons of dank fog lie low over the Lancashire hills, skeletal trees rise up from blasted heaths and even the sporadic low winter sun fails to add much warmth to the landscape.

In a recent issue of this magazine, Chris Chibnall hailed colourist Gareth Spensley as "an unsung genius of *Doctor Who*" – so let's pause to sing his genius here, because the grading on *The Witchfinders* is simply stunning, adding immeasurable value to the story's atmosphere of chilly dread. In fact, it rather put me in mind of *Lonely Water*, a terrifying 1970s public information film that traumatised a whole generation of schoolchildren.

Into this gloomy, fearful land of sickness and blighted crops, Alan Cumming's King James I brings a splash of colour and more than a dash of panto. A preening, strutting peacock of a monarch, his entrance stops just short of bursting out of a cake, and Cumming is obviously enjoying himself enormously (a little too much, perhaps?). "I rather like the drama," he purrs at one point. You don't say.

The King is quick to dismiss the Doctor as a "wee lassie" while taking a shine to Ryan ("my Nubian prince"), and appoints Graham his Witchfinder General, presumably because it gives Bradley Walsh the chance to wear a funny hat. (I should like a hat like that.)

Though Cumming has amassed a trophy cabinet of Tonys, Emmys and Golden Globes since his last *Doctor Who*-related engagement (in an unofficial straight-to-video spin-off called *The Airzone Solution*, fact fans), he's not the week's only star booking. For Siobhan Finneran is one of the most reliably brilliant actors currently working in television, and she brings a messianic fervour to the role of Becka Savage, who is determined to spare the souls of her people "even if it means killing them all".

Such religious zeal brings out the Doctor's inner Dawkins, and severely tests – in fact completely shatters – her resolve to "not interfere with the fundamental fabric of history". *Doctor Who* has spent the past five decades slyly debunking superstition with science; it's a show that delights in pulling back the curtain, *Wizard of Oz*-style, to reveal the gears and pulleys grinding away behind gods and devils, and this is a worthy addition to the canon.

Opposite page: Yaz (Mandip Gill), the Doctor (Jodie Whittaker) and Willa Twiston (Tilly Steel) seek the truth behind the supernatural.

Left: Becka Savage (Siobhan Finneran) and King James (Alan Cumming) hunt witches in the forest.

Below: The Doctor is menaced by mud zombies – one of whom used to be Old Mother Twiston (Tricia Kelly).

***The Witchfinders* doesn't shrink from pure horror, with the rotting corpses of the undead rising from the rutted earth.**

Charged with being Satan's acolyte, a necromancer and a witch with a wand, it's inevitable that the Doctor is going to face a date with the ducking stool at some point. When she effects a miraculous escape, thanks to some skills learned during a wet weekend with Houdini, it's a real moment of triumph, though I felt the drama might have benefited from being a little more drawn out, rather than having our hero pop up, a little soggy but none the worse for wear, literally seconds later.

It's a demanding script for Jodie Whittaker, this one: alongside all the expository heavy lifting, she's landed with a fairly hefty amount of earnest, slightly theatre-in-education speechifying – including telling the King of England, "You want to know the secrets of existence? Start with the mysteries of the heart." This has been a running theme of this year's series, and I can't help thinking it might be a blessing to dial down some of the more *Wonder Years* stuff and remember that, with the Doctor, what's left unsaid can be just as powerful.

That aside, there's much to relish in Wilkinson's dialogue. I particularly enjoyed the application of modern management jargon (special measures, flat team structure) to the business of Jacobean witchfinding. In fact, she had me at "mud tendril" – while "Careful, it's my pricker" is surely destined to join the ranks of *Doctor Who*'s immortal lines, alongside "No, not the Mind Probe!" and "You'll contaminate my spores!"

Amidst this enjoyable persiflage, *The Witchfinders* doesn't shrink from moments of pure horror, with the rotting corpses of the undead rising from the rutted earth and offering a particularly vivid slice of teatime terror. The reveal of an alien army imprisoned for war crimes beneath Pendle Hill also feels like part of a fine *Doctor Who* tradition (see also the Skarasen under Loch Ness and an inter-dimensional spaceship at the bottom of Lake Vortigern), while tree roots burning with green fire is a striking image loaded with pagan, folkloric symbolism.

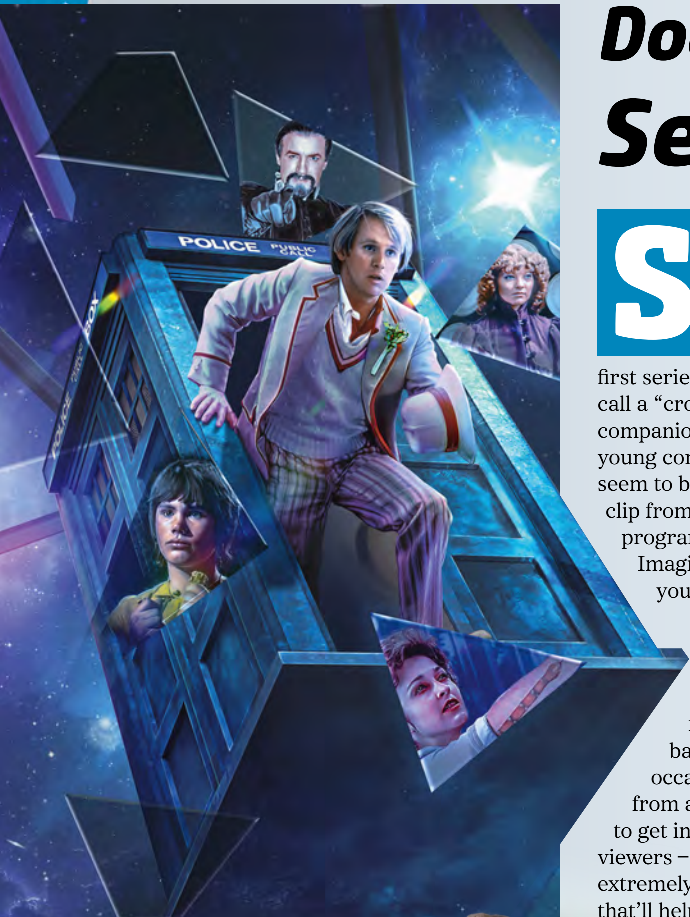
As *Doctor Who* elevator pitches go, '*The Crucible* meets alien mud invasion' is fairly irresistible. Unlike Arthur Miller, though, Wilkinson doesn't reach too hard for parallels with modern-day witch hunts (though heaven knows there'd be no shortage of material in the social media age), preferring to let the terrible events of those dark days speak for themselves.

Meanwhile, eight weeks in, it feels like the right time to grasp the nettle and explore a little of what happens when the Doctor suddenly finds herself a woman in a man's world. To the people of Bilehurst Cragg and their King, that means trial by ducking stool. Thankfully, for eight million satisfied customers a week, Jodie Whittaker has nothing whatsoever to prove. **DWM**

Doctor Who: The Collection Season 19

Blu-ray

BBC Studios
RRP £39.99
STARRING Peter Davison (The Doctor), Matthew Waterhouse (Adric), Sarah Sutton (Nyssa) Janet Fielding (Tegan Jovanka)
CONTAINS *Castrovalva, Four to Doomsday, Kinda, The Visitation, Black Orchid, Earthshock, Time-Flight*



Season 19, originally broadcast in 1982, is a fascinating run of stories to look at now.

It remains the only season between the black-and-white years and Jodie Whittaker's first series to give us what the box-set extras call a "crowded TARDIS" – three regular companions who, according to one of the young commentators on *Take Two*, "all seem to be stumbling over each other". (The clip from *Take Two*, a contemporary BBC1 programme for children, is a fun extra. Imagine Twitter but they come to your school and record you saying things then put it on the telly.)

Were four people too many for one TARDIS back then? There are occasional observations from actors about trying to get into shot, but as for viewers – well, here are seven extremely enjoyable stories that'll help you make up your mind. It's a season of phantasmagoria: from the intriguing dream logic of *Castrovalva* to the spectres of *Time-Flight*; the nightmare imagery of blank faces and drawings come to life in *Four to Doomsday* and the Grim Reaper in *The Visitation*; *Black Orchid*'s doppelgängers and masked strangers, and of course the stunning tour de force that is *Kinda*, in which dreams and reality swirl together. Only the grittier *Earthshock* feels like a cold dose of reality – although the casting of Beryl Reid as a tough spaceship captain has something of a hallucinatory fever-dream about it.

For many potential buyers who've seen the stories and may have the original DVD releases, the selling points for this set are the improved visuals and sound, and the new special features. The latter are pleasingly extensive; not everyone will want to sit through eight hours of studio footage but isn't it nice to have them available? (For those unable to face the full eight-hour marathon, the wonderful scenes of Plasmatons being wrangled into place around frozen actors are included as clips in the *Time-Flight* 'Making of' documentary.)

There are nostalgia-filled BBC continuities (extended from the original release), archive audio interviews with several key players, and pristine high-definition photo galleries.

The huge range of extras gives us what is essentially a tour of Season 19 through the years. It's fascinating to see contemporary interviews with Peter Davison, moving to a 1993 interview with Matthew Waterhouse and Janet Fielding (chaired adroitly by Nicholas Briggs), then on to interviews and commentaries dotted around the 2000s from the original DVD

Above left: Artwork created by Lee Binding for the Season 19 Blu-ray box set.

Above right inset: Peter Davison is interviewed on *Pebble Mill at One* in 1981.

Right: The stars of *Doctor Who* in a publicity shot taken in 1981 to promote Season 19 – Matthew Waterhouse (as Adric), Janet Fielding (Tegan), Peter Davison (the Doctor) and Sarah Sutton (Nyssa).

> **The huge range of extras gives us what is essentially a tour of Season 19 through the years.**

releases, and finally to the new contributions from the four main cast members. This makes repetition almost inevitable, but none of the features is disposable. Some stories and recollections remain the same, some have evolved; it's the subtle changes and the new snippets which make this so interesting. There's a symbiotic relationship between the special features, both original and new. When you hear 2018 Peter Davison mention an appearance on *Pebble Mill* – why, there it is, ready for you to watch! For an Adric fan, however, the downside to so many extras is having to watch a certain scene in *Earthshock* Part Four again and again and again... and it always ends the same.

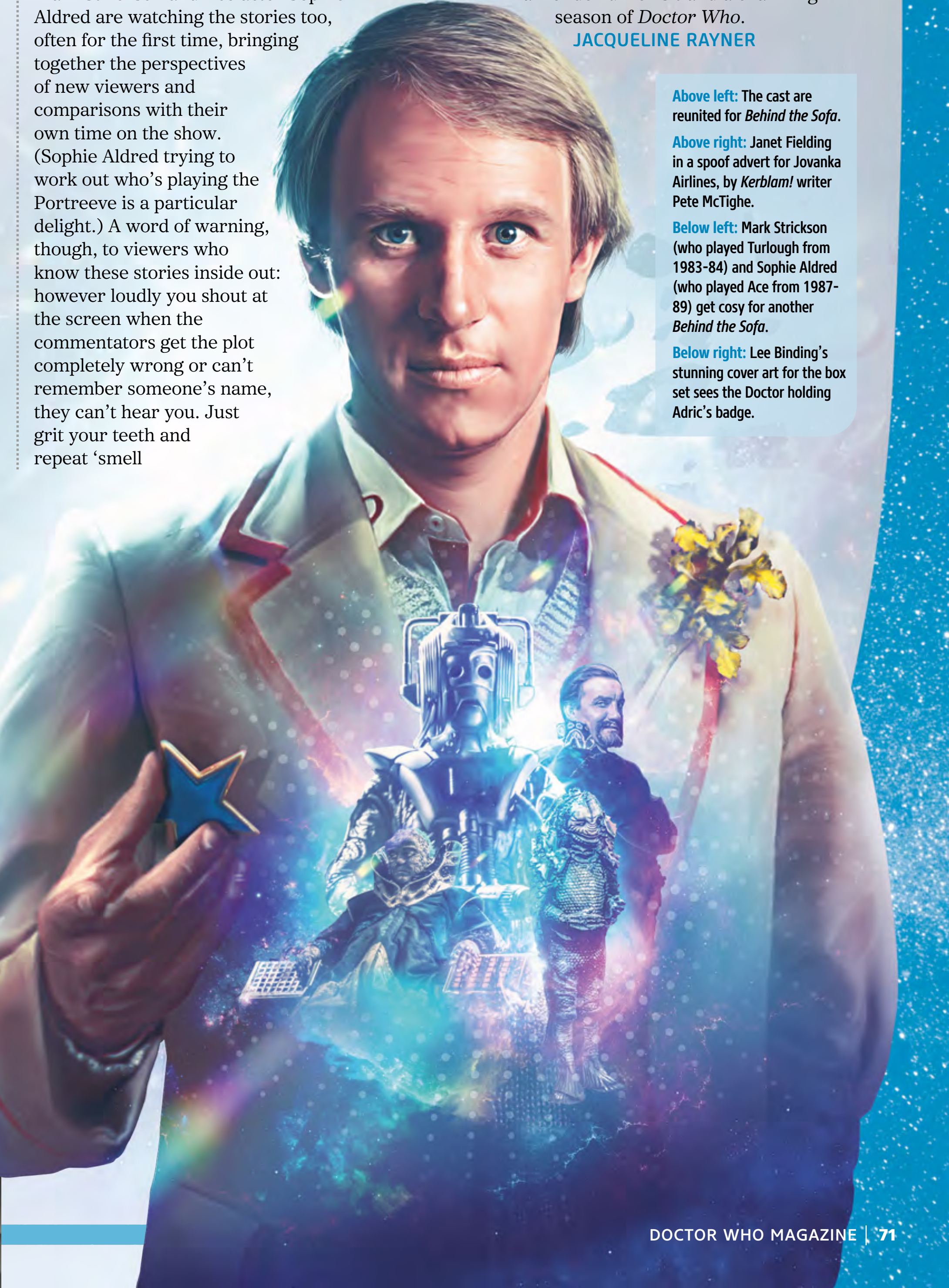
Every story has a 'making of' documentary, five of them newly created for this collection. The more studio-bound *Four to Doomsday* and *Earthshock* take the classic 'clips plus talking heads' approach – with similar content, apart from the addition of a little trip to Concorde, for *Time-Flight*. For *Castrovalva* and *Black Orchid*, however, Turlough actor Mark Strickson takes Peter Davison, Sarah Sutton, Janet Fielding and Matthew Waterhouse on a tour of various shooting locations. During these tours, erudite interviewer Matthew Sweet lures Davison away for a superb in-depth interview that gets its own spot in the box set.

There's also a *Behind the Sofa* feature for each story, with the TARDIS foursome watching the show and commenting; it's a *Gogglebox*-style (truncated) commentary in vision. There are some delightful anecdotes – for instance, what exactly happened when Sarah Sutton went on a date with *Kinda*'s Adrian Mills! Mark Strickson and Ace actor Sophie Aldred are watching the stories too, often for the first time, bringing together the perspectives of new viewers and comparisons with their own time on the show. (Sophie Aldred trying to work out who's playing the Portreeve is a particular delight.) A word of warning, though, to viewers who know these stories inside out: however loudly you shout at the screen when the commentators get the plot completely wrong or can't remember someone's name, they can't hear you. Just grit your teeth and repeat 'smell a flower, watch a sunset, eat a well-prepared meal' a few times as a calming mantra.

Jovanka Airlines

An extended *Black Orchid* Part One and new visual effects are optional extras, so the stories can be watched either as broadcast or in their amended versions, and the set feels pleasingly complete with PDFs of scripts, updated production documentation, archive audio interviews and more.All in all a wonderful revisit and a charming season of *Doctor Who*.

JACQUELINE RAYNER



Above left: The cast are reunited for *Behind the Sofa*.

Above right: Janet Fielding in a spoof advert for Jovanka Airlines, by *Kerblam!* writer Pete McTighe.

Below left: Mark Strickson (who played Turlough from 1983-84) and Sophie Aldred (who played Ace from 1987-89) get cosy for another *Behind the Sofa*.

Below right: Lee Binding's stunning cover art for the box set sees the Doctor holding Adric's badge.

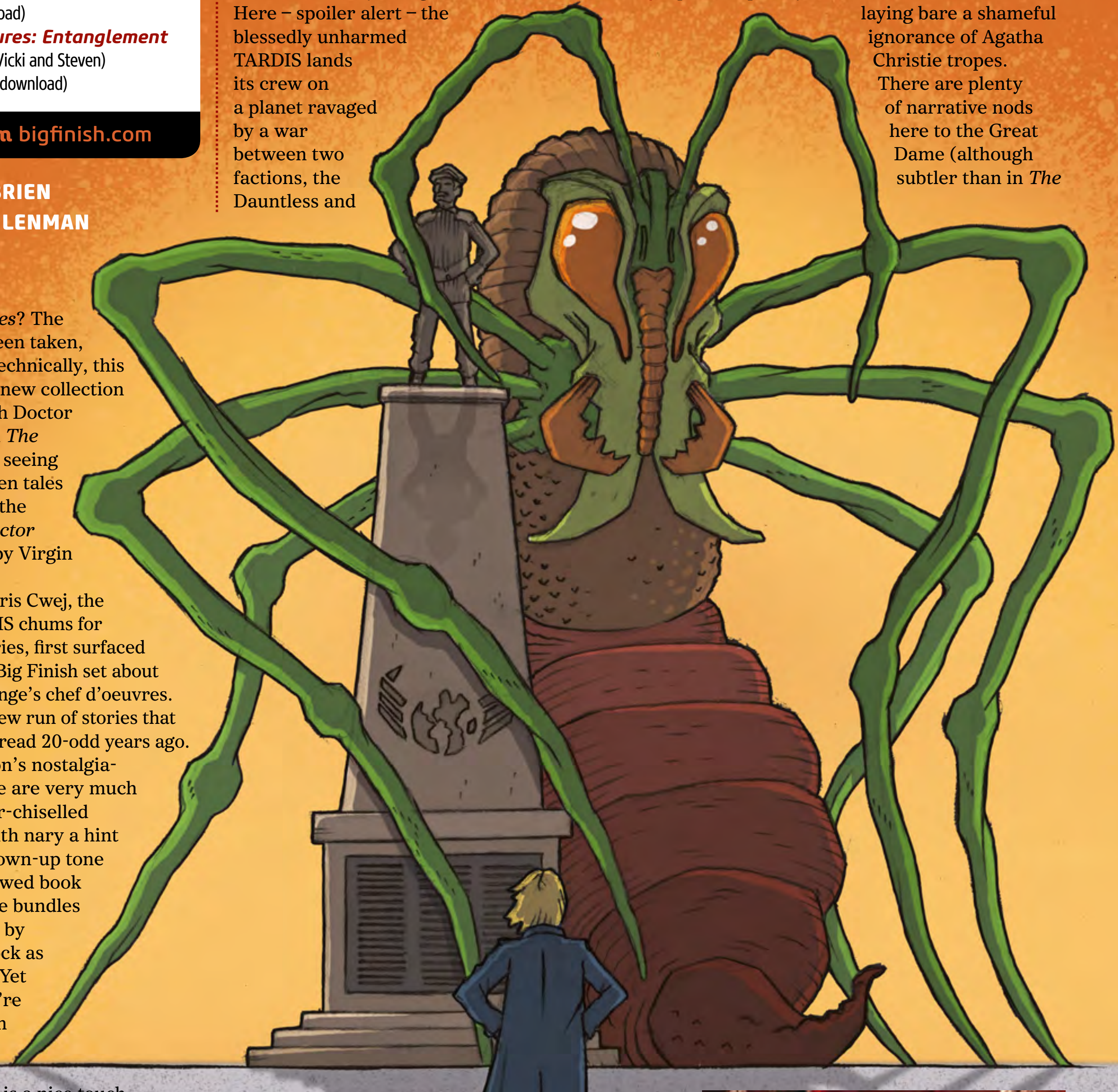
Audio Frequencies

Reviewed this issue

- ***The Seventh Doctor: The New Adventures – Volume One*** (featuring the Seventh Doctor, Roz and Chris) **RRP** £23 (CD), £20 (download)
- ***UNIT: Revisitations*** **RRP** £23 (CD), £20 (download)
- ***The Early Adventures: Entanglement*** (featuring the First Doctor, Vicki and Steven) **RRP** £14.99 (CD), £10.99 (download)

Available from bigfinish.com

Review by **STEVE O'BRIEN**
Illustration by **JAMIE LENMAN**



T*he New Adventures*? The name's been taken, surely? Technically, this spanking new collection of Seventh Doctor stories should be called *The NEW New Adventures*, seeing as they're freshly written tales set in the continuity of the fondly remembered *Doctor Who* novels published by Virgin in the 1990s.

Roz Forrester and Chris Cwej, the Seventh Doctor's TARDIS chums for a chunk of that book series, first surfaced on audio in 2015 when Big Finish set about adapting some of the range's chef d'oeuvres. Now they're back in a new run of stories that you won't have already read 20-odd years ago.

Despite this collection's nostalgia-nudging moniker, these are very much traditional, albeit super-chiselled *Doctor Who* stories, with nary a hint of the swaggeringly grown-up tone of Virgin's no-kids-allowed book series. This first release bundles up four tales described by producer Scott Handcock as "punchy little stories". Yet at an hour apiece, they're still a fair bit fatter than most TV episodes.

Having Andy Lane pen the first story here is a nice touch, seeing as he created the characters of Roz and Chris back in 1995. *The Trial of a Time Machine* takes the crew to Thrantas, a planet where the punishment meted out for a crime depends on the impact that crime has on society as a whole. But when the TARDIS collides with another time-ship, sending it hurtling into the future, it's not the Doctor who ends up in the dock but the TARDIS itself.

The Doctor's Wife aside, there aren't many stories where we get a sense of the TARDIS as a sentient thing (bar the odd engine grunt that usually makes it sound like a disgruntled collie) – and it's hard to suppress a pang when hearing the old girl in such judicial danger. The thought of the TARDIS, if found guilty, being effectively lobotomised is quite upsetting.

There are more outer-space shenanigans in the second story, *Vanguard*. Here – spoiler alert – the blessedly unharmed TARDIS lands its crew on a planet ravaged by a war between two factions, the Dauntless and the Intrepid. There's a slight YA vibe to Steve Jordan's tale; most of the characters here are fresh out of puberty, while the faction names have a whiff of the 2014 sci-fi film *Divergent* about them.

The third story, *The Jabari Countdown*, has a more time-honoured literary inspiration. It's set in the 1940s, with the Doctor, Roz, Chris and a gaggle of mathematical brainboxes stranded on an island off the Cornish coast. "How does a dead body end up in the pantry of a house?" asks Chris, laying bare a shameful ignorance of Agatha Christie tropes. There are plenty of narrative nods here to the Great Dame (although subtler than in *The*

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DISC ONE: HOSTS OF THE WIRRN • PART ONE
BY CHRIS CHAPMAN

Unicorn and the Wasp) and writer Alan Flanagan has a keen ear for fruity character names, our favourites being Binkum Fray and Mimsie Postlewaite.

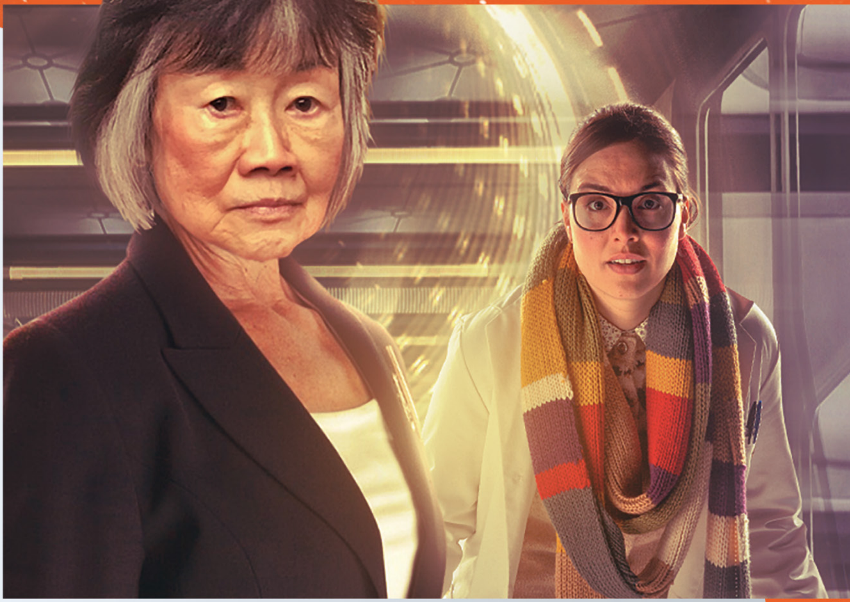
There's less frivolity in the final story, Tim Foley's haunted-house horror *The Dread of Night*. This sublime tale begins in 1899, with the TARDIS materialising on the Northumberland moors; the Doctor and friends soon discover a grieving family and the last remnants of the house's recently departed staff. Where most of the stories in this collection seem admirably big, *The Dread of Night* feels satisfyingly small, an eerie chamber-piece full of oppressive sound effects (the rain never lets up, even when we're indoors) and a couple of pulse-pumping jump scares.

This opening set of *New Adventures* offers up a tasty variety of snappily told tales, but it's a wonder Big Finish didn't give us a story explicitly centred around Roz or Chris. While both Yasmin Bannerman and Travis Oliver give solid and likeable performances as the Doctor's new-ish pals, we barely learn anything about them. If you're coming to this collection fresh, without having read *The New Adventures* or having heard Big Finish's audio take on the novels *Damaged Goods*, *Original Sin* and *Cold Fusion*, then you might want to gen up.

Big Finish's UNIT series has similarly thrived with the lean and mean 60-minute format, but the latest box set, *UNIT: Revisitations*, kicks off with a suitably cinematic double-parter, Chris Chapman's *Hosts of the Wirrn*. Yes, it's the return of everyone's favourite carbon dioxide-breathing insectoids, this time doing their thing on present-day Earth – a deadly parting gift from the Master.

There's much to love in Chapman's action-horror; it's thrillingly contemporary but also lovingly nostalgic, with lots of tender continuity kisses. Playing like a David Cronenberg-directed summer blockbuster, *Hosts of the Wirrn* is nastier, ickier and squelchier than anything in 1975 story *The Ark in Space* and features some deliciously evil body-horror moments as the Wirrn set about colonising Earth (via the Lake District).

That's not to say it's all grim. There's a pleasing amount of Petronella Osgood here, a character who manages to find the wow-moment even in the bleakest of situations. From wrapping herself in the Fourth Doctor's scarf in *The Day of the Doctor* to Eleven's bow tie in *Death in Heaven* to Seven's question-mark pullover in *The Zygon Invasion*, she's basically a *Doctor Who* cosplayer, and in this one she even has a stick of celery taped to her decontamination suit. ("It turns purple in the presence of gasses in the Praxis range," she tells a new recruit, nearly quoting *The Caves of Androzani*.) She's a proud, unembarrassed fangirl, skipping her way gaily through her dream job. Even with the whole of humanity under threat, she remains sweetly wide-eyed about almost everything she's ordered to investigate. "They're amazing," she exclaims of the Wirrn. "And disgusting. But mostly amazing!"



Right: Chin Lee (Pik-Sen Lim) meets Petronella Osgood (Ingrid Oliver) in *Open the Box*, the third story in *UNIT: Revisitations*. Art by Tom Webster.

Below: Head of UNIT Kate Stewart (Jemma Redgrave).

> **Chin Lee is back in *Open the Box*, though this time she's the director of a health institute.**

If Osgood is UNIT at its most excitable and childlike, her boss Kate Stewart is UNIT at its most buttoned-down and furrow-browed. Writer David K Barnes opens the second story, *Breach of Trust*, with the forever-grave Chief Scientific Officer on a date. An actual date. And in a posh frock too. Sadly for Kate, the bloke's a sleazeball, so we barely get a chance to hear the Brig's daughter chuckling and flirting and gulping down a glass of Pinot Grigio before she bolts off to investigate two alien refugees. They've landed to warn us that Earth is about to be attacked by a war-mongering race known as the Kalvyri.

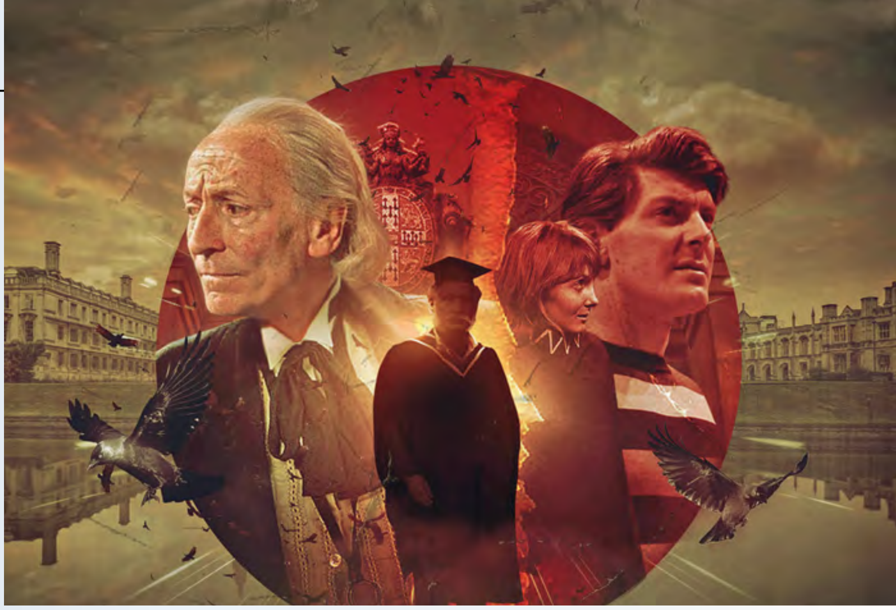
Except it isn't. The refugees are, in fact, an alien mother and daughter who are fleeing from a tyrant on their home planet, a creature that plans to take them back for immediate execution. So, do UNIT hand the two aliens over to certain death or, if they refuse, surrender to decimation themselves at the hands of the Kalvyri? With its ripped-from-the-headlines story exploring our moral obligations towards refugees, this one feels very in tune with the current television series of *Doctor Who*.

One kind of story we're unlikely to ever get on TV is a direct sequel to 1971's *The Mind of Evil*. (I could well be wrong here; who knows what will be in Series 12?) In that six-parter, the Master, with the help of a brainwashed Chinese army officer named Chin Lee, employed an alien mind parasite that could kill by turning its victims' worst fears against them. Nearly half a century later, Chin Lee is back in Roy Gill's *Open the Box*, though this time she's the director of a woolly headed therapy-based health institute that promises →

"self-actualisation via a process of internal examination", whatever that means.

Apparently, there's been a three-line whip from Whitehall and all of UNIT has been mandated to book themselves into this character-building waste of time. You can almost hear the rolling of eyeballs as Kate slaps on an obedient smile in this most un-Kate-like of health retreats. Continuity hounds will enjoy hearing the old Keller Machine sound effect from *The Mind of Evil*, and it's heart-warming to hear 74-years-young Pik-Sen Lim returning to a part she last played when she was just 26.

For all its nostalgia button-pressing, *Open the Box* – like all the stories in this set – feels bang-on 2018. Instead of a big old 70s sci-fi prop, the psychic parasite of this one operates through a malevolent form of wi-fi. Gill's script, meanwhile, does something interesting with Chin Lee. Her presence here isn't nostalgia for nostalgia's sake, but a thoughtful look at what happens to those caught up in all this extra-terrestrial madness after UNIT's washed its hands of them. It's not just the Doctor's companions that have to learn how to live a normal life after the event, it's also those people that we may have only met once. Whatever did happen, for example, to Sam Seeley, Jane Hampden or Clive Finch's missus? Prod prod, Big Finish...



Right: Tom Webster's cover art for *Entanglement*, featuring the Doctor, Vicki and Steven.

> **There's a persuasive sense of time and place to Robert Khan and Tom Salinsky's immaculately researched script.**

Two one-shot characters we *do* know the futures of are stirred into the mix of *Entanglement*, the latest entry in Big Finish's *The Early Adventures* range, which finds the First Doctor, Steven and Vicki investigating strange goings-on at Cambridge University in the 1930s. The story relies on its listeners' knowledge of 20th-century current affairs, featuring as it does two members of the notorious Cambridge Five spy ring. Not that they're ever referred to by their full names; only the final scene gives the listener a subtle nudge as to their actual identities. But that's typical of a smartly written story that's chock-full of historical and literary references, from Lewis Carroll to CP Snow.

Set at a time when the University of Cambridge was virtually a finishing school for keen-brained aristocrats, some of the accents here may sound impossibly cut-glass and exaggerated to modern ears. But that's what our future leaders sounded like all those years ago. There's a persuasive sense of time and place to Robert Khan and Tom Salinsky's immaculately researched script, and it's good to see Peter Purves' First Doctor so central to the action. Previous Hartnell-era *Early Adventures* have tended to sideline their Doctor to a degree, but *Entanglement* gives him a full-blooded leading part, which is surely a fat vote of confidence in Purves' performance.

To save you a trip Wiki-wards, Guy Burgess defected to the Soviet Union in 1951, ahead of his unmasking as a communist spy, with Kim Philby following in 1963. Burgess and Philby – now there's an idea for a spin-off... **DWM**

Talking Book

The Caves of Androzani
(Featuring the Fifth Doctor and Peri)
Written by Terrance Dicks
Read by Peter Davison **RRP** £20 (CD)

Available from BBC Audio

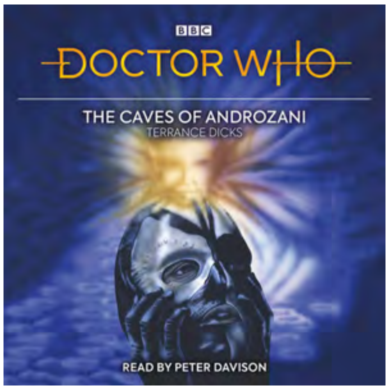
First published in 1984, just eight months after its TV equivalent, Terrance Dicks' novelisation of *The Caves of Androzani* is a pacey tome that distils the essence of the screen classic into a well-constructed adaptation. With the addition of Peter Davison – who bookends the Fifth Doctor's literary era with an earlier reading of *Castrovalva* – this recording becomes an urgently rendered sci-fi thriller.

Danger and double-dealing abound on Androzani Minor as the Doctor and Peri are caught in the crossfire of a war between Sharaz Jek, the military forces of Androzani Major and corrupt politicians – all fighting over the miracle youth drug spectrox. Infected with a fatal illness after being exposed to the drug's raw source, the Doctor and Peri fight to reach a cure and get back to the TARDIS.

Dicks had a rare skill in gauging whether a TV production needed shoring up on the printed page, and in this instance he adapted Robert Holmes' script with an admirable economy. The result is a note-perfect translation.

Much like Dicks' prose, Davison's narration doesn't mess around – he sprints through it with practised aplomb but never drops the heavy weight of inherent drama. It's a textured reading that gives a sense of each character without ever resorting to impersonation. One curious after-effect is hearing iconic dialogue – such as "So you see, I'm not going to let you stop me now!" – uttered by the same actor, but separated by 34 years and given different intonation.

With plenty of action to keep the sound designers busy and some haunting music, this is an essential addition to the BBC Audio range. **MARK WRIGHT**



Bottom: Peri (Nicola Bryant) and the Doctor (Peter Davison) are held captive by the tormented Sharaz Jek (Christopher Gable) in *The Caves of Androzani* (1984).

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Your chance to bag the latest *Doctor Who* goodies!

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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE PHANTOM PIPER
GRAPHIC NOVEL

The Phantom Piper is the latest *Doctor Who* graphic novel from Panini UK, collecting four linked comic-strip adventures from the pages of **Doctor Who Magazine**, all featuring the Twelfth Doctor and his companion Bill Potts.

The stories are written by Scott Gray, with art from Martin Geraghty, Staz Johnson and Mike Collins. In *The Soul Garden* the Doctor has an unexpected encounter on one of Saturn's moons, while in *The Parliament of Fear* terrifying creatures fly over America's Wild West. In *Matildus*, Bill finds herself in the alleyways of the spaceport Cornucopia, and in *The Phantom Piper* the TARDIS arrives in the lunar city Athenia, now home to the code-breaker Alan Turing.

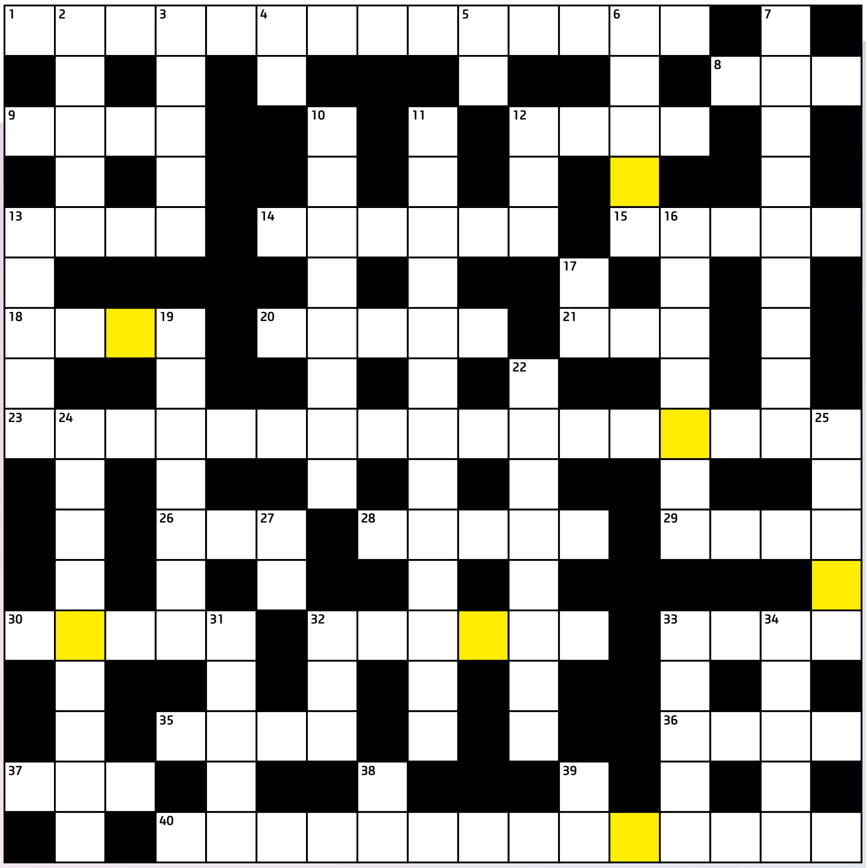
The Phantom Piper includes an exclusive 15-page commentary section by the creators, containing previously unpublished artwork and character designs. The book is available now, priced just £14.99.

DWM has FIVE copies to give away. To be in with a chance of winning one, rearrange the letters in the yellow squares of the crossword puzzle to form the surname of a character introduced in one of the Christmas Specials.

BBC
DOCTOR WHO
THE PHANTOM PIPER

Do you know your Rose from your Rosa? Then why not try this puzzle?

DWM CROSSWORD



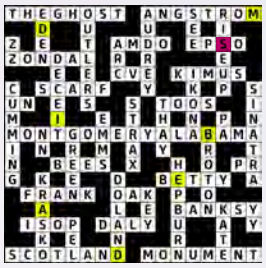
ACROSS

1 Epzo intended to celebrate his win with one (9,5)
8 Vehicle driven by James Blake (3)
9 Guard captain in the City of the Elders (4)
12 Tommy Connolly's mum (4)
13 The Doctor said she had a doctorate in this (4)
14 ___'s Electronics – firm raided by the K1 robot (6)
15 Sarah ___ – played Jennifer Lucas and her Gangers (5)
18 Trog who helped the Doctor and Jackson (4)
20 Prime Minister mentioned by Mickey when explaining parallel worlds (5)
21 Ian or the Wolf, for example (3)
23 The Thijarians, perhaps (6,2,3,6)
26 Woman at Sam Swift's execution (3)
28 Surname of one of the Doctor's companions (5)
29 Park ___ – where 37 Across lives (4)
30 Donna Noble's arch-enemy (5)
32 Stephen ____ – played Azal and Omega (6)
33 Sometimes worn by actors to play the Doctor (4)
35 A neighbour of 37 Across (4)
36 Drunk man killed by T'Zim-Sha of the Stenza (4)
37 One of the Doctor's companions (3)
40 TV programme enjoyed by Graham (4,3,7)

DOWN

2 Bernard ___ – designer (5)
3 Menoptra captain (5)
4 *Bernice*, for example (1,1)
5 *Abbrev.* The DWAS magazine (1,1)
6 He was killed by the activities of the Pting (5)
7 Country where the Doctor met his double (9)
10 Musical seen by the Doctor at least 900 times (8)
11 __ _______ of Karn (3,10)
12 Creature summoned up by the Keller Machine (3)
13 Jenny ___ – played Neska (5)
16 Alias of the Krillitane leader (2,5)
17 An immortal (2)
19 Grime artist who attracts spiders (7)
22 They become active at night on Desolation (8)
24 The Doctor thought Jack Robertson was him (2,7)
25 *The ___ of Saint John* (5)
27 Production code of *The Underwater Menace* (1,1)
31 Sister of 37 Across (5)
32 Turlough had a fondness for this drink (3)
33 Madge Arwell, for example (5)
34 Leader on Levithia (5)
38 Type 40 __ Capsule (1,1)
39 Meglos swore allegiance to this god (2)

ANSWERS NEXT ISSUE



◀ **LAST ISSUE'S SOLUTION**

Thanks to readers who contacted us to point out that 'EPZO' was misspelt in last issue's grid. Apologies for this error.

LAST ISSUE'S PRIZE WORD: BIDMEAD

DALEK AUDIO ANNUAL CD

TERRY NATION'S
BBC
DALEK
AUDIO ANNUAL
Read by NICHOLAS BRIGGS
LOUISE JAMESON • MATTHEW WATERHOUSE
By Arrangement With BBC tv

The *Dalek Audio Annual* is a collection of vintage tales from the *Terry Nation's Dalek Annuals* of the 1970s. This release features five stories read by Nicholas Briggs, Louise Jameson and Matthew Waterhouse – *Terror Task Force*, *Exterminate! Exterminate! Exterminate!*, *Timechase*, *The Doomsday Machine* and *Report from an Unknown Planet*.

The release also includes 'factual' updates on the Dalek War – *Dalek Genius, Mark 7 Humanoid Robot, Special Report: Secret Meeting on Skaro* and more.

Terry Nation's *Dalek Audio Annual* is available now, priced £13.25 on CD, and **DWM** has **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Which race once shared the planet Skaro with the Daleks?
A Thals **B** Kraals **C** Tarka Daals

TARDIS TYPE 40 INSTRUCTION MANUAL BOOK

BBC
DOCTOR WHO
TARDIS
TYPE 40
INSTRUCTION MANUAL

The *TARDIS Type 40 Instruction Manual* is an exhaustive look at the inner workings of the Doctor's mysterious ship and features every incarnation of the TARDIS – including the version piloted by the Thirteenth Doctor.

The manual covers the console (with fully labelled, schematic diagrams for each function) and the ship's famous chameleon circuit, together with floorplans and specifics of dematerialisation, the use of force fields and tractor beams. It also includes case studies examining the extreme situations faced by the TARDIS since it was stolen by the Doctor.

The *TARDIS Type 40 Instruction Manual* is written by Richard Atkinson and Mike Tucker, with diagrams and artwork by Gavin Rymill. It's available now, RRP £14.99, and thanks to BBC Books we've got **FIVE** copies to give away. For the chance to win one, correctly answer the following question:

What power source lies at the heart of the TARDIS?
A The Eye of Harmony **B** The Nose of Destiny
C The Ear of Melody

MARCO POLO TALKING BOOK

Zienia Merton, who played Ping-Cho in the 1964 serial *Marco Polo*, reads John Lucarotti's novelisation of this First Doctor story in the latest release from BBC Audio.

The young Venetian, Marco Polo, is on his way to the Emperor's court in Peking when he meets the Doctor, his granddaughter Susan, and their companions Ian and Barbara. The TARDIS has broken down on Earth in the year 1289 and Marco insists that the travellers accompany his caravan to Cathay.

BBC
DOCTOR WHO
MARCO POLO
JOHN LUCAROTTI
READ BY ZIENIA MERTON

The journey is fraught with sandstorms, drought, bandits, would-be assassins and other hidden dangers. Even if they do arrive safely at the royal court, the Doctor and his friends have no guarantee of ever seeing the inside of the TARDIS again...

Marco Polo is out now, RRP £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To have a go at winning one, answer this question:

Which powerful historical figure does the Doctor meet in *Marco Polo*?
A Genghis Khan **B** Kublai Khan **C** Shere Khan

THE WAR MASTER: MASTER OF CALLOUS AUDIO DRAMA

New from Big Finish is *The War Master: Master of Callous*, a four-part, full-cast audio adventure featuring the Master's exploits in the Time War. The stories are *Call for the Dead* and *The Glittering Prize* by James Goss and *The Persistence of Dreams* and *Sins of the Father* by Guy Adams.

On the mining colony Callous, Elliot King struggles to meet the demands of its governor, Teremon. His options are running low and the world that once promised dreams now offers only despair.

A wild Ood stalks the forests, carrying an antiquated phone. The caller claims he can change the world. He is the Master and the Ood will obey him... but to what end?

BBC DOCTOR WHO
THE WAR MASTER
THE MASTER OF CALLOUS
STARRING DEREK JACOBI
with SILAS CARSON as THE OOD

The War Master: Master of Callous, starring Derek Jacobi as the Master, is available now from *bigfinish.co.uk* priced £23 on CD or £20 to download. We've got **FIVE** copies of the CD to give away to lucky readers. If you'd like the chance to add one to your collection, correctly answer this question:

In *Utopia* (2007), Professor Yana was revealed to be the Master. Where did Yana claim to have been found as a child?
A On the sands of the Bronze Desolation
B On the coast of the Silver Devastation
C On the banks of the Golden Decimation

TERMS AND CONDITIONS

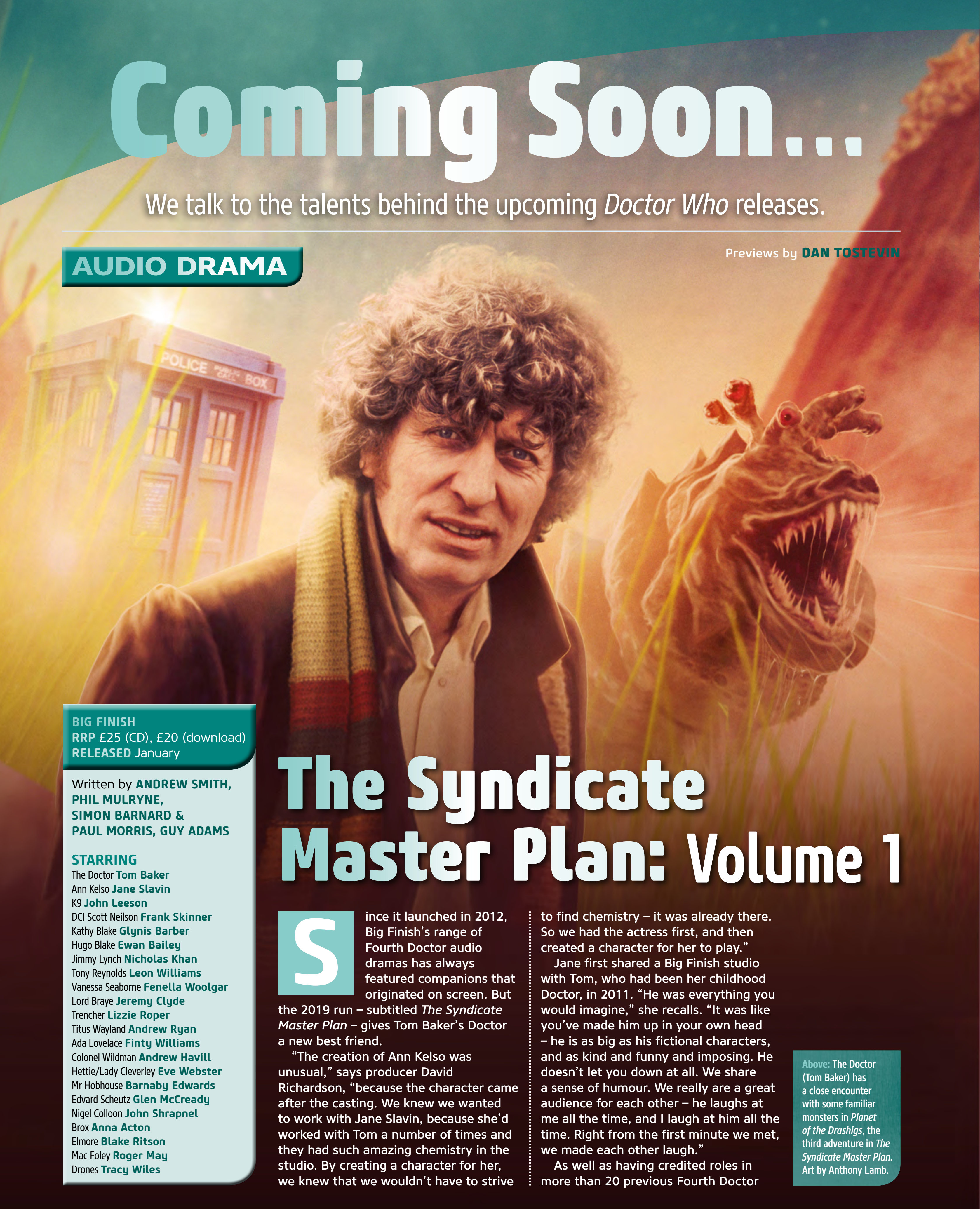
The competitions open on Thursday 13 December 2018 and close at 23.59 on Wednesday 9 January 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £25 (CD), £20 (download)
RELEASED January

Written by **ANDREW SMITH, PHIL MULRYNE, SIMON BARNARD & PAUL MORRIS, GUY ADAMS**

STARRING

The Doctor	**Tom Baker**
Ann Kelso	**Jane Slavin**
K9	**John Leeson**
DCI Scott Neilson	**Frank Skinner**
Kathy Blake	**Glynis Barber**
Hugo Blake	**Ewan Bailey**
Jimmy Lynch	**Nicholas Khan**
Tony Reynolds	**Leon Williams**
Vanessa Seaborne	**Fenella Woolgar**
Lord Braye	**Jeremy Clyde**
Trencher	**Lizzie Roper**
Titus Wayland	**Andrew Ryan**
Ada Lovelace	**Finty Williams**
Colonel Wildman	**Andrew Havill**
Hettie/Lady Cleverley	**Eve Webster**
Mr Hobhouse	**Barnaby Edwards**
Edvard Scheutz	**Glen McCready**
Nigel Colloon	**John Shrapnel**
Brox	**Anna Acton**
Elmore	**Blake Ritson**
Mac Foley	**Roger May**
Drones	**Tracy Wiles**

The Syndicate Master Plan: Volume 1

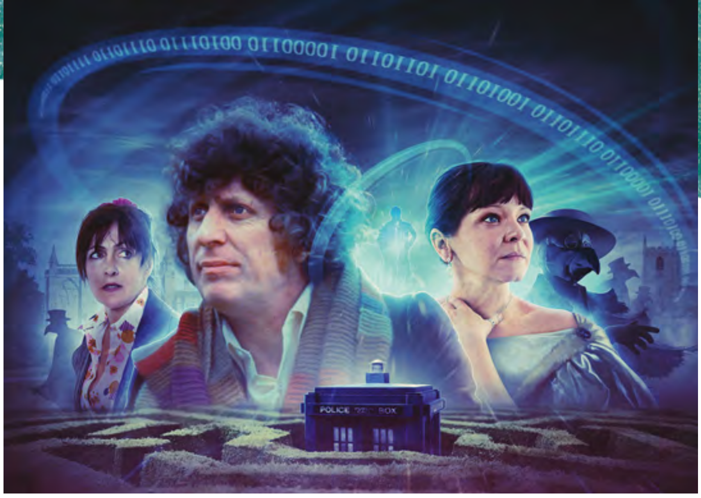
Since it launched in 2012, Big Finish's range of Fourth Doctor audio dramas has always featured companions that originated on screen. But the 2019 run – subtitled *The Syndicate Master Plan* – gives Tom Baker's Doctor a new best friend.

"The creation of Ann Kelso was unusual," says producer David Richardson, "because the character came after the casting. We knew we wanted to work with Jane Slavin, because she'd worked with Tom a number of times and they had such amazing chemistry in the studio. By creating a character for her, we knew that we wouldn't have to strive to find chemistry – it was already there. So we had the actress first, and then created a character for her to play."

Jane first shared a Big Finish studio with Tom, who had been her childhood Doctor, in 2011. "He was everything you would imagine," she recalls. "It was like you've made him up in your own head – he is as big as his fictional characters, and as kind and funny and imposing. He doesn't let you down at all. We share a sense of humour. We really are a great audience for each other – he laughs at me all the time, and I laugh at him all the time. Right from the first minute we met, we made each other laugh."

As well as having credited roles in more than 20 previous Fourth Doctor

Above: The Doctor (Tom Baker) has a close encounter with some familiar monsters in *Planet of the Drashigs*, the third adventure in *The Syndicate Master Plan*. Art by Anthony Lamb.



audios, Jane has sometimes filled in for actors who have recorded separately – which led to a misunderstanding when she was cast as Ann. “David Richardson texted me and said, ‘We’re going to have a new companion for Tom’, and I thought he meant I was going to be reading in for someone else,” she says, laughing. “I said, ‘Who will it be?’ And he said, ‘You, you idiot!’ I thought, ‘How could you text me something so momentous? How could you *text*?! Surely it should arrive on a cushion, or by a bird arriving at my house, or something!’”

Jane’s character is a police officer working in late 1970s London. “What’s nice about Ann Kelso is she’s actually trained to be an investigator,” says David, “so when she’s put into a situation, she has a natural instinct to seek out things that are wrong. She’ll throw herself into anything, and she doesn’t hold back.”

> “Ann Kelso is trained to be an investigator, so when she’s put into a situation, she has an instinct to seek out things that are wrong.” DAVID RICHARDSON

“She’s really gung-ho,” agrees Jane. “She’s like, ‘Yep, let’s do that, and we’ll think about it afterwards’, like she’s got nothing to lose. The whole thing’s probably muddled with my relationship with Tom, because he could probably ask me to do anything script-wise and I’d go, ‘Yeah, let’s try it’, and Ann is the same with the Doctor. She has that immediate trust – ‘Why not? What’s the worst that could happen?’ – which does get them into all sorts of pickles, obviously! If she’s ever fazed, she doesn’t appear to be. And she refers back to being a policewoman whenever things get really hairy – she thinks, ‘This is what I’m trained to do.’ She’s quite methodical. She won’t just see the obvious – she’ll look for clues and things.”

Volume 1 contains Ann’s first four adventures. Her introductory story is *The Sinestran Kill*, written by former police officer Andrew Smith. “They wanted to introduce a new companion who would be what we used to call a WPC,” he says. “That was rather awkward when I was writing it – it felt like fingernails scratching down a blackboard every time I mentioned WPC rather than just ‘a female police officer’! But there wasn’t much more than that, so I had a fairly blank canvas for creating the character.”

Andrew chose the character’s name and used his specialist knowledge to give her a detailed backstory. “David was quite keen to have her as a uniformed officer,” he reveals. “I said, ‘If she’s actually investigating things, then she should really be in a plain-clothes unit, not in a specialist detective unit.’ So the background I came up with is that she’s been in the Met for about seven or eight years. She’s spent all that time in an inner-city police station, so she’s done her time in uniform. She’s then gone onto the crime squad, which is a plain-clothes CID unit for people who aspire to be detectives. But then she’s come back onto the beat, in uniform, at the beginning of our story.”

It’s on her new beat that she meets the Doctor.

“Over the course of the story he grows to really respect her, because of how she behaves – and, on occasion, how she does not behave – when she’s faced with jeopardy and others are in danger,” says Andrew. “She puts herself at risk for others – which is her job, but she kind of goes above and beyond what would be expected of her as part of her duty. And he remarks that she has a pretty open mind in dealing with some of the things that she’s faced with, in terms of aliens. So I think he’s got his eye on her, and by the end he’s very happy to have her join the TARDIS…”

Above: Anthony Lamb’s art for the third adventure in the box set, *The Sinestran Kill*.

Left inset: The Doctor’s new companion, WPC Ann Kelso (Jane Slavin).

Below: The cast for *The Syndicate Master Plan* includes Jon Culshaw, Jane Slavin, Tom Baker and John Leeson.

ANN’S ADVENTURES

After meeting the Doctor in the world of London gangsters in *The Sinestran Kill*, Ann Kelso’s first adventure as travelling companion is *Planet of the Drashigs*. It’s set in a theme park dedicated to the creatures from 1973’s *Carnival of Monsters*.

“DrashigWorld is currently closed, but it’s designed to be a jaw-dropping safari experience,” explains writer Phil Mulryne. “My inspiration was the sort of thing that happened with places like Longleat, where a member of the landed gentry had enough space to give over his own grounds as a safari park. Lord Braye has been obsessed with Drashigs since childhood – it’s a lifelong dream to gather a collection of them together. There’s a bit of a ‘disaster movie’ feel to the story – initially you think everything is under control, but then, of course, chaos breaks out!”

It’s followed by *The Enchantress of Numbers* by Simon Barnard and Paul Morris – a ‘celebrity historical’ featuring Ada Lovelace – before Volume 1’s cliffhanger ending arrives in *The False Guardian* by Guy Adams.

“The Doctor and Ann land on a planet that, on first appearance, seems to be a very hostile, empty, unpleasant place,” Guy explains. “They find a rest and rehabilitation centre – effectively like a health spa – packed full of opulence and some of the most important people in the universe. But it soon becomes clear that there is, in true *Doctor Who* fashion, something going on that’s a little bit more insidious than hot stone massages!”

The title of *The Syndicate Master Plan* recalls the 1965-66 epic *The Daleks’ Master Plan*, and Guy’s story establishes some links to that classic serial. “I wanted to take the dynamic of really early *Doctor Who* and see what would happen if you put a later Doctor there, because each era of *Doctor Who* has a distinctive flavour,” he says. “Those early years had the greatest limitations, but they didn’t care about that because the viewer had the imagination. So there was a cavalier attitude to that 1960s *Who* and its presentation of worlds and situations, and I quite liked the idea of transplanting it into a different era.”

AUDIO DRAMA

The Diary of River Song:

Series Five

Series Five of *The Diary of River Song* chronicles River's encounters with the Doctor's childhood friend who became a deadly enemy – the Time Lord "usually referred to as the Master" and most recently known as Missy.

A different incarnation appears in each of the four stories, beginning with Michelle Gomez, who played Missy on screen from 2014 to 2017, in *The Bekdel Test*.

"I thought the two characters are so strong that you could tell a story with them just trading quips," says its writer, Jonathan Morris. "I was excited by the idea of that – stripping it down and making it just about the two of them, locked in a room together. They wouldn't trust each other, but they would be forced to work together. It's a reluctant partnership, and it brings out more of the comedy of the situation. And because neither of them can trust the other, there's always that extra undercurrent of 'What are they *really* up to?'"

Geoffrey Beevers, who played the cadaverous Master in 1981's *The Keeper of Traken*, features in *Animal Instinct* by Roy Gill. "Of the Masters in this set, he's representing the classic form," says Roy. "I thought there was an interesting tension between River, who's very much a modern type of character, and the Master, who's there with quite classic, old-school villainy. She's not necessarily always going to behave in the way he expects people to behave, and I was very intrigued to play with that. And River has these sociopathic tendencies, so I was quite interested to play with moments where she might seem to be closer to the Master than you might expect.

"But the starting point was the fact that they're both characters who are obsessed with the Doctor," he adds. "River very openly talks about the Doctor being her husband, and the Master reacts with a mixture of horror and jealousy to that!"

More than two decades after his performance as the Master in the 1996 *Doctor Who* TV Movie, Eric Roberts reprises the role for Eddie Robson's *The Lifeboat and the Deathboat*. "I didn't actually realise, when I was first offered it, that it was the first time he'd returned to the role," Eddie admits. "It was rather thrilling to have that version of the character come back. We've only got that one appearance to go on, and the whole thing is about him doing whatever is necessary to survive. He doesn't even really have a plan in that story beyond just surviving. I wanted to tap into that.

"As the play opens, River has been stranded in the Vortex with this man called Daniel and his daughter," Eddie continues. "In adversity, they've slipped into this cosy family set-up where they sit around and have dinner together, and then in the daytime they try to work out how to escape. And in the meantime, they're having to avoid this 'Vortex worm' called the Vormatoda."

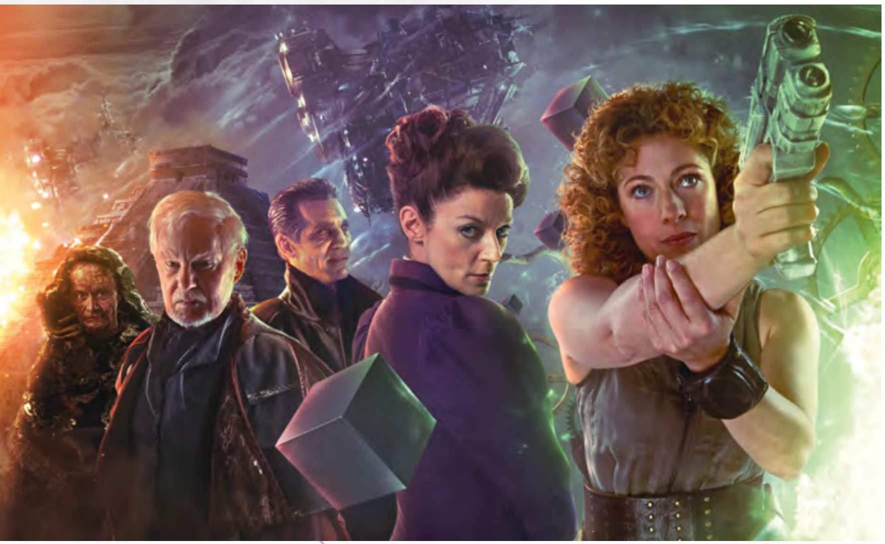
Sir Derek Jacobi plays the Time War-era Master (from 2007's *Utopia*) in the final story, *Concealed Weapon* by Scott Handcock. "I think you see on screen how often the Master's plans are scuppered just because he hasn't thought ahead," suggests Scott. "But the Jacobi Master is from the Time War, so you just want him to be that bit more prepared and clever. Nothing throws him. If he bumps into River, he's got a plan for that. I always want him to be ruthless, because he hasn't got the time to waste on fripperies. He's got a plan and he's going to achieve it, and he always thinks ahead."

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED January

Written by **JONATHAN MORRIS, ROY GILL, EDDIE ROBSON, SCOTT HANDCOCK**

STARRING

River Song **Alex Kingston**
The Master **Geoffrey Beevers**
The Master **Eric Roberts**
The Master **Derek Jacobi**
Missy **Michelle Gomez**
Director **Laurence Kennedy**
Zerelda/Charlotte Henries **Fiona Hampton**
Darial/Admiral **Richenda Carey**
Hewel/Prison Guard **Andrew Fettes**
Luke Sulieman **Timothy Blore**
Dav Christos/Therian Leader **Delroy Atkinson**
Adella Franz Therian **Emily Woodward**
Alison **Lucy Heath**
Admiral Eno **Sasha Behar**
Ayrton Valencia/Engineer **Himesh Patel**
Kaliopi Mileska/Robot **Eleanor Crooks**
Number Two/Computer/James **Christopher Naylor**
Amita Burman **Vineeta Rishi**
Nina Purkis **Orion Ben**
Hugo **Tom Price**
Michelle Lambon **Jacqueline King**



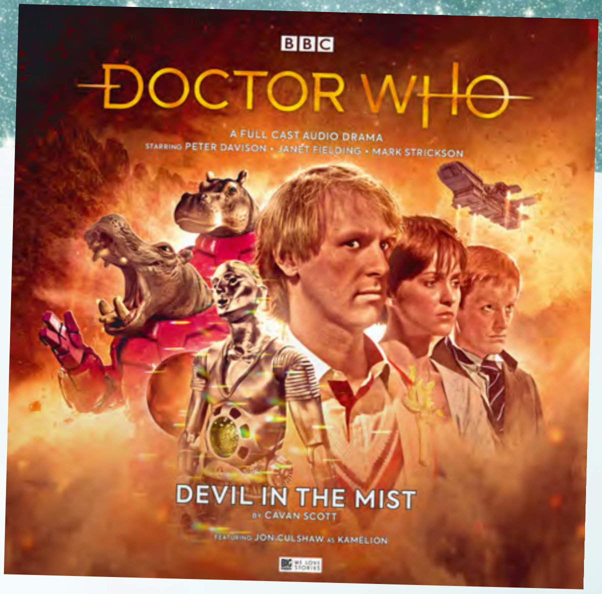
Above: *The Diary of River Song: Series Five* cast includes Lucy Heath, Christopher Naylor, Sasha Behar, Alex Kingston, Himesh Patel and Eleanor Crooks.

Below left: In her latest series of adventures, River meets no fewer than four incarnations of the Master, played by Geoffrey Beevers, Derek Jacobi, Eric Roberts and (as Missy) Michelle Gomez.

Below right: The Master (Eric Roberts), dressed for the occasion in the 1996 *Doctor Who* TV Movie.

AUDIO DRAMA

Devil in the Mist


BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING PETER DAVISON • JANET FIELDING • MARK STRICKSON
DEVIL IN THE MIST
BY CAVAN SCOTT
FEATURING JON CULSHAW AS KAMELION
BIG FINISH WE LOVE STORIES

After script-editing Big Finish's main *Doctor Who* range for more than a decade, Alan Barnes is moving on. "It's been 12-and-a-half years, which is far too long for any individual's sanity!" he says, laughing. "But there were a couple of things that I wanted to do and had never quite got around to, and Kamelion was one of them."

Kamelion was a shape-changing android introduced in *The King's Demons* (1983), who joined the Fifth Doctor, Tegan and Turlough aboard the TARDIS. But because the robotic prop was difficult to control, and its operator died in an accident, Kamelion wasn't seen again until *Planet of Fire* (1984), in which he was written out.

"I thought there was the potential to cast a slightly different light on the existing companions, as well as on Kamelion," Alan explains. "Tegan really does not want to know about this tin man in the TARDIS – she thinks he's just creepy. Turlough sees his position as number one weasel being usurped. And the Doctor has this sort of naive faith that somehow Kamelion will be all right, but then starts to have certain doubts.

"The interesting thing about Kamelion himself is: how much personality does he actually have? How much control does he have over his own thoughts and destiny? How much of an autonomous being is he, and how much is his personality determined by the shapes he takes on? And hanging above it all: where did he come from? There's a backstory given in *The King's Demons*, but it's very loose, and it could mean almost anything.

"So there were properties about the character that hadn't really been exploited," Alan sums up. "It's not just a shape-changing robot, but a *mind*-changing robot, and we wanted to run with that idea."

The result is a four-story Kamelion arc, which starts in January with Cavan Scott's *Devil in the Mist*. "The note I got from Alan, right at the beginning, was that we had to deal with the fact that Kamelion changed the dynamic of the TARDIS team – especially for Tegan," says Cav. "He came from the Master, and she has a history with the Master, so there's a sort of paranoia there. In this story they're split up, thrown into a terrible situation, and cut off from the TARDIS – it's a complete survival adventure, and the Doctor is put out of action for the majority of it. And in the middle of it, there's this robot that Tegan doesn't know whether she can trust."

Jon Culshaw voices Kamelion, taking over from the late Gerald Flood. "There's a lovely in-joke for the fans that we've got one of the country's best-known mimics playing a robot that can take on any form," points out producer Scott Handcock. "He has done a fantastic approximation of Gerald Flood, whilst also moving it forward for audio – this Kamelion's got a bit more personality than we saw on screen."

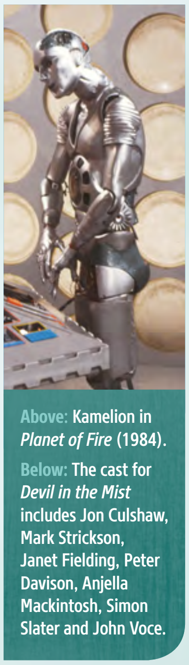
"I always loved that character," says Jon. "His potential is tremendous. Gerald Flood's tone really suited *The King's Demons*, when Kamelion was absorbed into a medieval environment, but as time goes on, that fades gradually back to a default position – something more droid-like, with that robotic air of mystery and charm. I thought that was the sort of tone that matched his face."

"He's a bit of a blank canvas, especially at this point in his life," agrees Cav. "He doesn't really have a purpose on screen beyond being the Master's slave. So this was a chance to really try and delve into the character: 'How do we want to develop Kamelion?' That was actually quite freeing." **DWM**

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED January

Written by **CAVAN SCOTT**

STARRING
The Doctor **Peter Davison**
Tegan **Janet Fielding**
Turlough **Mark Strickson**
Kamelion **Jon Culshaw**
Orna Anjella **Mackintosh**
Rako **John Voce**
Nustanu **Simon Slater**



Above: Kamelion in *Planet of Fire* (1984).
Below: The cast for *Devil in the Mist* includes Jon Culshaw, Mark Strickson, Janet Fielding, Peter Davison, Anjella Mackintosh, Simon Slater and John Voce.

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THE FIRST DOCTOR ADVENTURES

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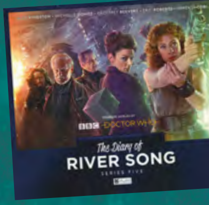

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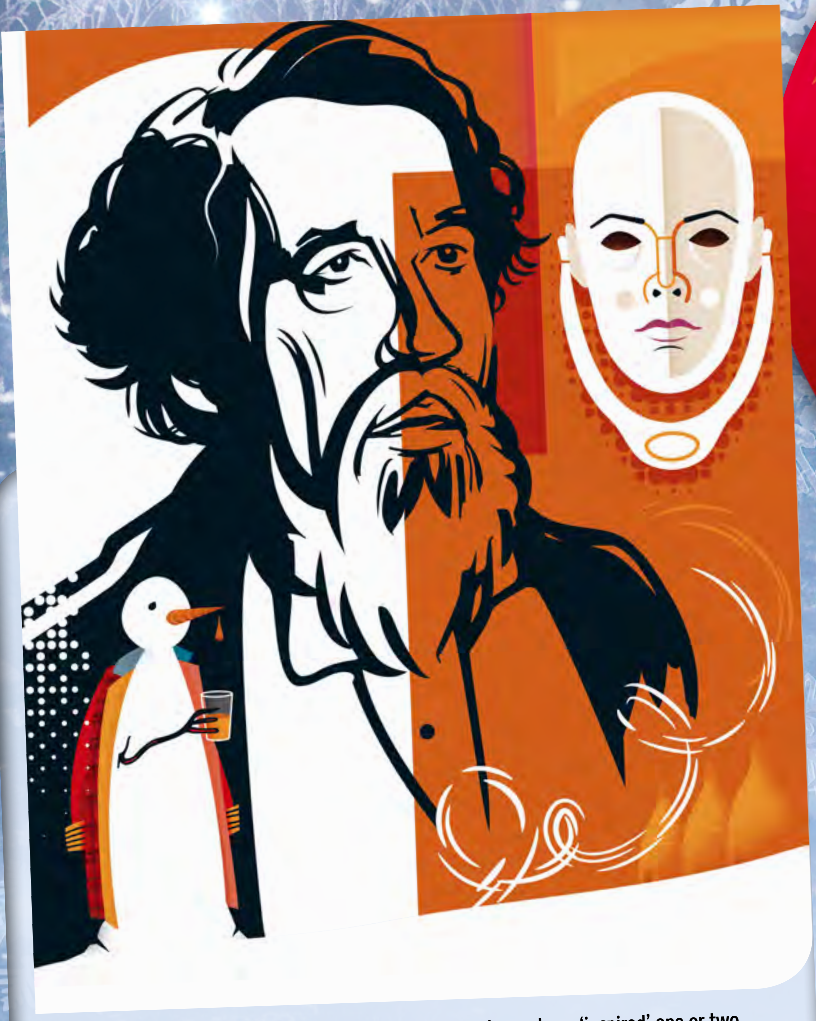


THE Blogs of Doom

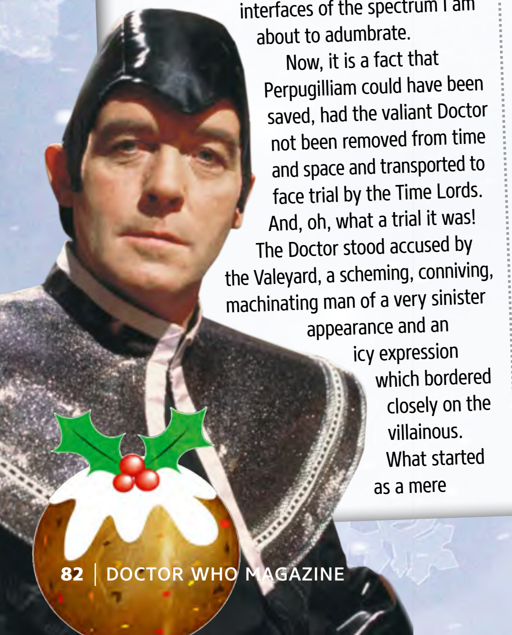
Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#15: Charles Dickens

The Unquiet Dead (2005)

Merry Christmas, dear readers of this esteemed periodical! I dare say I am familiar to you from my appearances in the weekly serial *Doctor Who*, portrayed by some callow thespian. I am also led to understand that my work may have 'inspired' one or two instalments. Well, if imitation is the sincerest form of flattery, I can only seek to return the compliment by spinning a 'Doctor Who' yarn of my own...

A CHRISTMAS TRIAL



Perpugilliam was dead, to begin with. There is no doubt whatsoever about that. Mentally, she no longer existed, the contents of the mind of the Lord Kiv having been decanted into her brain. Yes, there is no doubt. Perpugilliam was as dead as the Raak. This must be understood, or nothing wonderful can come of the epistopic interfaces of the spectrum I am about to adumbrate.

Now, it is a fact that Perpugilliam could have been saved, had the valiant Doctor not been removed from time and space and transported to face trial by the Time Lords. And, oh, what a trial it was! The Doctor stood accused by the Valeyard, a scheming, conniving, machinating man of a very sinister appearance and an icy expression which bordered closely on the villainous. What started as a mere enquiry into the Doctor's activities soon became a trial under penalty of death, and so, as evidence, the Time Lords brought forward three visions of the Doctor's life: visitations of his past, his present and his future.

First came the visitation of the Doctor's past, where he and Perpugilliam became involved in the affairs of Ravalox, encountering the nefarious Glitz, who sought to acquire the secrets left by the Andromedan Sleepers stolen from the – the Time Lords' repository of all knowledge whose name begins with 'M' and rhymes with 'play tricks'. Thanks to a chain of events set in motion by the Doctor's presence, the secrets were destroyed and some slaves were liberated. It was perhaps not the most compelling evidence of the Doctor's interference proving malign; indeed, it was decidedly uncompelling in almost every regard.

That appellation would not be appropriate for the Doctor's next frightening adventure on the planet Thoros-Beta, the one in which he was engaged when he was brought to the court. This vision contained much that was unreliable, or at least with undue emphasis, showing as it did the Doctor behaving so callously towards Perpugilliam that she sought comfort in the arms of King Yrcanos, a man blessed both in volume and vigour and who made breakfast of scenery. However, even he could not prevent her untimely demise.

And so came the third and final vision, an excursion into the Doctor's future, concerning a crisis on the spaceship *Hyperion III*. On this excursion he was accompanied by Melanie, a young girl as bright and sharp as a pin, and he faced the Vervoids, obscene vegetable monsters with northern accents. A series of unexplained and violent murders gave rise to the suspicion that a murderer might be responsible, and indeed this proved to be the case, though some confusion remains as to the stewardess Janet's role in the proceedings, and quite why the key to Cabin Nine should open Cabin Six; perhaps this vision was also unreliable, or had been tampered with in some way.

With the evidence concluded, you might expect it was time for the jury to deliver its verdict. However, before it could, there were a series of shocking revelations. The Time Lord repository of all knowledge beginning with 'M' turned out to be the Matrix, while the Valeyard turned out to be a shadow of the Doctor Yet-To-Come (somewhere between a shadow of a Doctor that will be and a shadow of a Doctor that may be only). The whole trial was a circus of spurious legality, brewed up in the foul miasma of the Valeyard's mind as a scheme to acquire the Doctor's remaining regenerations. The Doctor confronted the Valeyard within the Matrix in the heroic fashion of Sydney Carton, determined to prevent his sort-of future self from coming into being – I think – but his sort-of future self had another scheme in mind, to destroy the Time Lords in the trial chamber – don't ask me why – using a megabyte modem. Fortunately for all concerned, the good Doctor defeated his future self by triggering a ray phase shift – no, not a clue – and it was left to the court Inquisitor to give him the good news that Perpugilliam – *who did NOT die* – was now living happily as a warrior queen.

And so the Doctor resolved to avoid his unhappy fate by adopting a more abstemious and health-conscious lifestyle, and may that be truly said of all of us, once this Christmas time is over! CARROT JUICE, CARROT JUICE, CARROT JUICE, Every One!

As told to Jonathan Morris

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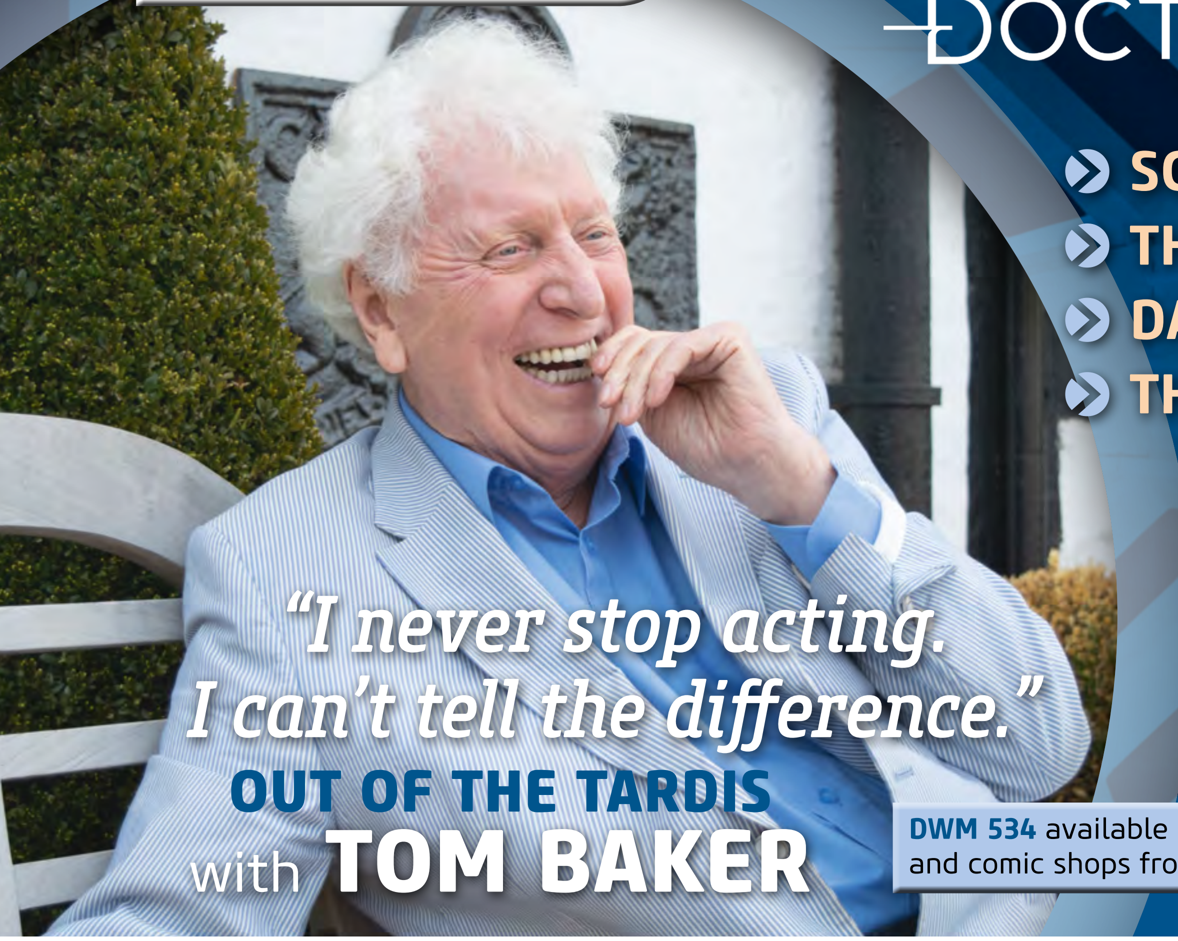

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